The Magazine for Golden Age, Silver Age, & Bronze Age Collectors!

COMIC BOOK MARKETPLACE

No. 69
July 1999

THE MIGHTIEST HEROES OF DC'S GOLDEN AGE

Justice Society of America

BRAVE & BOLD SUPER-STARS

Justice League

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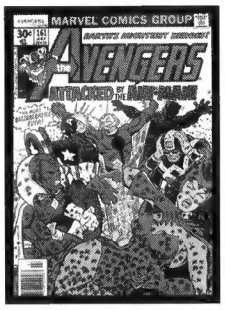
Interior art indicated in italics.



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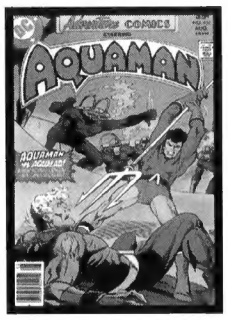
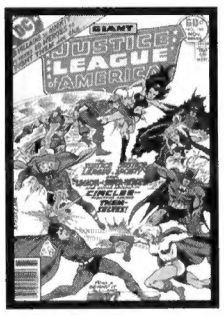
X-Men #121



Adventure #452



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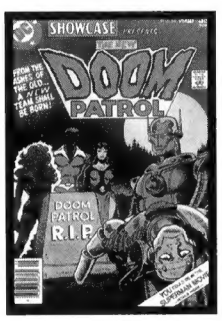

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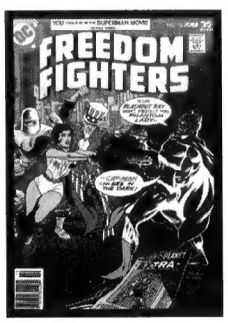
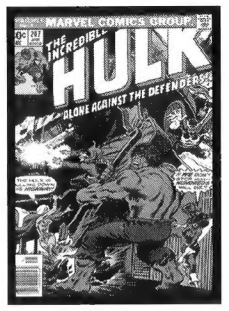
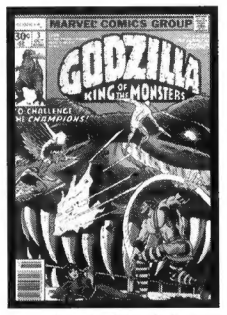


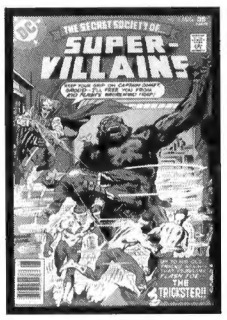
Freedom Fighters #10



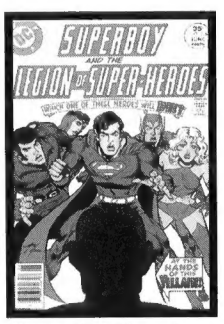
Hulk #207



Godzilla #3



Super Villains #8



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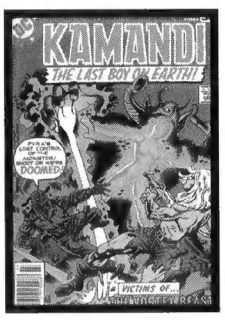

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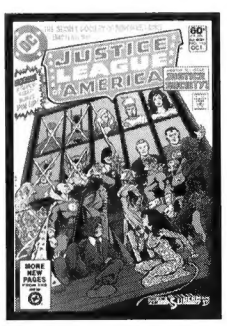

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Thor #262
SAL BUSCEMA
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****(no one will pay more for Byrne Avengers covers/ interiors)
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Marvel Team-Up (ANY covers!)
Marvel 2-in-1 (ANY covers!)
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MIKE NASSER
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DON NEWTON
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GEORGE PEREZ
****Avengers #160-168, 170-174, 181, 183-185, 191, 192, 194-201
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****(No one will pay/trade more for Perez Avengers covers!)
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FRANK ROBBINS
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JOHN ROMITA JR.
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RON WILSON
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Squadron Supreme #1-12
Super Villian Team-Up #15 (Doom Red Skull)

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A New Planet?!

It's true... when the water goes down the drain in the southern hemisphere, it does rotate in the opposite direction! I got to observe this first hand on a recent excursion to the land down under. Lisa and I had wanted to visit Australia for years, and finally we made it. Luggage and young son in hand, we arrived in Sydney just in time see the sights... the Sydney Harbour Bridge, the Sydney Opera House, the Sydney Zoo, the Sydney Aquarium, and... most importantly... the Sydney comic shops!

With the able assistance of collector, physician, tour guide, and all 'round charming fellow Tony Didio, we made the rounds of Australia's largest city looking for Aussie comic treasures... meeting and chatting with shop owners and managers, and rummaging through the endless boxes of unfamiliar comic books. (Unfamiliar to Americans, anyway.)

Everyone knows Australia is full wonders... from Ayers Rock to mammals that lay eggs... but for a comic book nut like myself, the main attraction is all those Aussie funnybooks I've never seen before. And take my word for it. there are A LOT of them!

This abundance of "undiscovered material" became especially evident one lovely afternoon in Tony D's back yard. The Didio family were nice enough to invite the Carter clan over for a genuine Aussie backyard BBQ. In attendance were comic collector/researcher John Snowden and dealer/aficionado Cary Thew. Tony, John, Cary, and I played comic trivia (those down under boys sure know their stuff), participated in a blind grading exercise (they know how to grade, too), and discussed the history of Australian comic publishing and Australian fandom.

But the most amazing discovery for me had to do with my favorite Fiction House title... *Planet Comics*!

Hiding in Cary's pile of for-sale-and-for-trade material (fresh from his comic shop, Limitless Visions) were Australian issues of *Planet* with the familiar covers we all know on the US run... except one! As I "browsed the stack" I let out an audible gasp when I reached the third book. "What's th th th this? I've never seen a giant alien cobra on any *Planet* cover I've ever seen before!"

Out came Tony D's Gerber, Vol. II, page 537. I intently scanned the run. I was right... this Aussie *Planet* cover was not used in the US run at all! (I'm still researching the interior right now.)

With an accent on his lips and twinkle in his eye, John calmly retorted, "There's a number of Australian issues from that time period that have covers not used in the US runs."

I thought we American fans new a lot about comics... but lemme tell you, there's so much yet to be discovered. When it comes to foreign English language comics, we haven't even explored the tip of the iceberg yet!

So thanks to the boys from down under for saying "G'day" to the vagabonds from California... your kindness will always be remembered. And for all you Golden Age, Atom Age, Sci-Fi, and Fiction House collectors out there... trust me... there's another *Planet* (*Planets*?) yet to be explored, and probably lots of other titles, too!

May we fill the holes on our (ever expanding) want lists!

Gary

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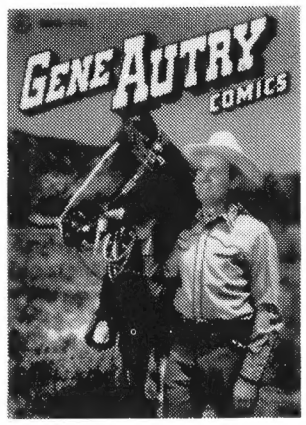
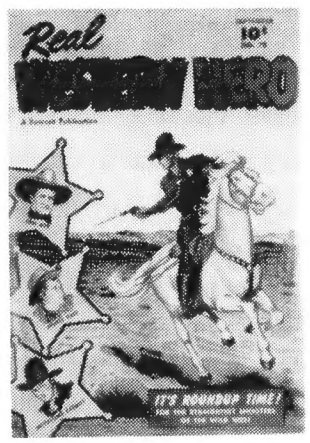
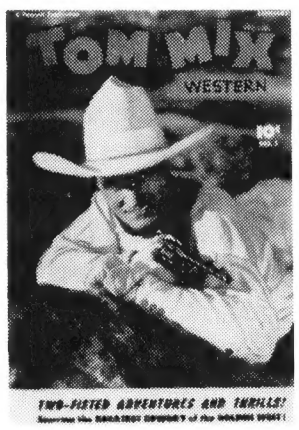
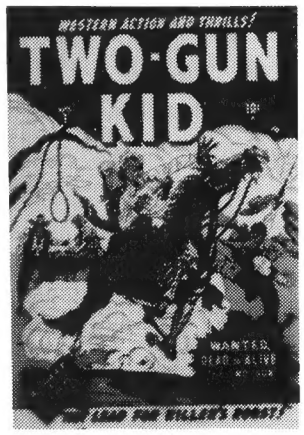
Western Bonanza!!

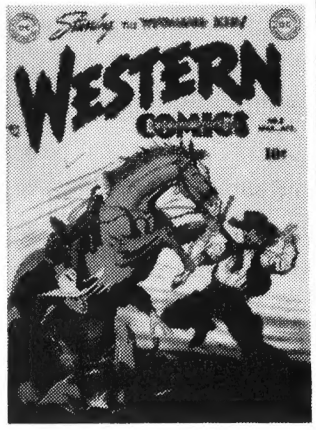
All American Western	**#104**	**F/VF**	**$150.00**
Name penciled on CVR: 2 small tears FC			
Big Chief Wahoo	**#1**	**VF/NM**	**$425.00**
File Copy			
Bronco Bill	**#2**	**VG**	**$80.00**
Single Series. Loose cf.			
Fawcett Movie	**nn**	**VG**	**$65.00**
Powder River Rustlers.			
Fawcett Movie	**#19**	**VF**	**$65.00**
Carbine Williams - James Stewart.			
Gene Autry	**#6**	**VF**	**$75.00**
Light spine roll; Light warping; Rust on staples.			
Hawk 3-D	**nn**	**VG**	**$95.00**
Baker cvr; Stored bent. Glasses intact.			
Hopalong Cassidy	**#29**	**VF**	**$75.00**
Lash Larue Western	**#1**	**Good**	**$90.00**
Lone Ranger	**#1**	**VG/F**	**$140.00**
Monte Hale Western	**#29**	**VG/F**	**$110.00**
Real West Romances V1	**#3**	**Fine+**	**$60.00**
Kirby art.			
Real Western Hero	**#70**	**VG/F**	**$80.00**
Hopalong Cassidy; Tom Mix; Monte Hale; First Issue. Staple rust.			
Rocky Lane Western	**#1**	**Good**	**$85.00**
Tim Holt	**#3**	**F/VF**	**$110.00**
A-1 #19. Photocover			
Tim Holt	**#5**	**F/VF**	**$85.00**
Crease back cvr; O/W VF/NM			
Tom Mix Western	**#1**	**VF/NM**	**$850.00**
Tom Mix Western	**#2**	**VF**	**$300.00**
Tom Mix Western	**#3**	**VF/NM**	**$250.00**
Tom Mix Western	**#17**	**VF**	**$110.00**
Tomahawk	**#2**	**VG/F**	**$180.00**
Frazetta/Williamson.			
Tomahawk	**#5**	**VG**	**$75.00**
Two Gun Kid	**#1**	**Fine**	**$300.00**
Two Gun Kid	**#2**	**VG/F**	**$115.00**
Western Comics	**#4**	**VG**	**$60.00**
Western Comics	**#5**	**Fine**	**$75.00**
Western Comics	**#8**	**VF**	**$160.00**
Origin Wyoming Kid; Rodeo Queens pin-ups.			











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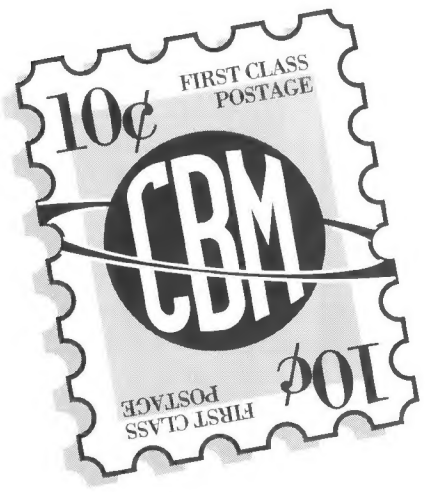

Gold Key price discrepancy

I have a clarification to a point made in Jon McClure's "Price Variants" article in CBM #66. The reason for the seeming discrepancy for Gold Key's price increase in mid-1974 occurring on Scooby Doo #26 which was dated July 1974, but not on Jungle Twins #10 which was also dated July 1974 was due to the difference in publishing frequencies of these two titles.

Gold Key dated quarterly titles three months beyond the on-sale date while monthly and bi-monthly titles were dated two months beyond the on sale date. The rationale for this was that with a quarterly schedule the issue would not become outdated before the next issue would go on sale three months hence.

Therefore, Jungle Twins, a quarterly, would have had #10 go on sale in April 1974 while Scooby Doo, a title with a publishing frequency at the time of monthly except January, March, May, September and November, would have had #26 go on sale one month later in May 1974 yet both would be dated July 1974.

The Gold Key price increase from 20¢ to 25¢ occurred with all titles which went on sale during May 1974 (July-dated monthlies and bi-monthlies and August-dated quarterlies).

On sale dates for Gold Keys can always be found listed on one of the bottom panels on page 1. "Scooby Doo #26-745" on the bottom panel of Scooby Doo indicates it is #26 and was to go on sale in May (the "5") 1974 (the "74"). Similarly, "Jungle Twins #10-744" on its bottom panel means #10 was to go on sale in April (the "4") 1974 (the "74"). Best wishes.

John Fishel, Pennsylvania

Your information is well presented and much appreciated, John. Imagine how much more Gold Key data we've yet to document...

Murray P... er R... Ward writes

Another discovery as I wend my way through my accumulated pile of recent CBM back issues: my own letter, printed in issue #63. While I must be at least the twelfth person to have a letter printed about Gary Michaels being the pseudonym of Jack Abel (did you have to print them ALL, Gary?), thanks for printing my list of other Marvel pen names.

Re: Nick Cardy and Teen Titans #14: My good friend, Chuck Huber, at my request, brought a copy of the issue to Nick Cardy at last summer's San Diego Con, but Nick couldn't recall who had penciled it, either. Has anybody else got any suggestions as to who might know? Maybe Bob Haney, who wrote the story? Any professional art-spotters out there who haven't come forward? This was the only unknown credit in my entire Teen Titans index of over a decade ago, and I'd really like to see this mystery solved at last.

The late Mr. Kane claimed to have created Batman when he was only 18, but he was 83 when he died, according to the sidebar in this very issue, which means he would have turned 24 in 1939 when he and Bill Finger collaborated on the Caped Crusader. Strangely enough, no one reporting his death seems to have done the math to prove him wrong.

Oh, and just for the record, my middle initial is R, not P, as rendered in your lettercol.

Murray R. Ward, Manitoba, Canada

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Riveting and mind-boggling

CBM #66 was yet another great issue—you get tired of hearing that? (I didn't think so!) Just for starters, it was great to see a letter from Steve Fears about the early days of fandom. I sure do recall inking you, Steve! I'm glad you didn't think I ruined your pencils! Those were certainly the good ole days.

I applaud Will Murray on his continuing early comics detective work. His article on Batman and Raven was riveting and mind-boggling—a real mystery. I love this sort of thing and no one unearths these mysteries like Will.

Overall, there's been a consistency to CBM's quality lately that is commendable and, as a reader, tremendously exciting. I look forward to each issue. Keep up the great work!

On another note, mea culpa... I bow to Eric Blackmore's information about Jack Kirby's childhood background. As hard as I tried to find my original source on that, I couldn't. And instead found several sources quoting a lower East Side or Bowery neighborhood for him as a youth. Sorry about that! But the point remains the same: it was a rough neighborhood, one that Kirby clearly recalled in his later work as a comics writer/artist.

Jeff Gelb, California

Thanks

Inspecting your website makes me realize anew what an asset CBM is to our field. Thanks for your wonderful and entertaining contributions to comics history.

Paul Chadwick, via E-mail

CGC dialogue

Many people have been very curious about the new third party grading service that is in development (CGC). Here's a recent letter I received from a client:

"Dear Vincent... are you willing to repurchase comics you have sold if they grade less than you specified, once this grading service becomes available? Most coin dealers say they would but my experience, unfortunately, has shown otherwise. Third party grading has been used in coin collecting for years as I'm sure you know. Third party grading will bring investors to the hobby in a big way. I predict a mutual fund that purchases high grade, ultra high price comics, as happened with coins.

While this may sound good at first, it will

result in the hobbyist being priced out of the market, to some extent. Even with these downside risks a grading service limited to books with a value of over, say $250 would probably be a good idea. Submitting books worth under that would needlessly add to their cost. I would be very interested in this service since I plan to buy several Marvel keys and semi keys over the next several years."

My response was... as far as graded books are concerned I am going to wait to see what kind of acceptance they have in the market. If they are not accepted then we don't have to worry. If they are then we have to see how they are viewed—as too tight or too loose or right on the money.

Now if you buy a VF book from me and it comes back from a third party grading service as a VF- I will buy it at a % of VF- just as I would buy at a % of VF+ if it came back as such—once again that is if their grading becomes an accepted standard.

I think that is fair. How would you feel if a book came back VF+ and I said—"Wait a second I only graded it a VF I am not going to pay you VF+ money." I think you would be annoyed. But before we get too far ahead of ourselves let's see what happens with the grading service acceptance—it is still very difficult for people to buy a book without opening it up.

Vincent Zurzolo, New York

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The scarcest of both sets

CBM #65 was just fantastic! I especially enjoyed Jon McClure's contribution. Unfortunately, I can't afford the pre-Code comics but I still enjoy them and hopefully one day will be able to start a small collection.

I collect the '70's gothic/mystery/horror type comics and usually the DC and Charlton stuff. I have a few of the more unusual Marvel issues also. I chuckled to myself when I read Bill Alexander's comment in the CBM Market Reports that Charlton's Haunted Love #1 was extremely tough to locate in high grade because I've been looking for this comic and others in any grade... with little or no luck. This is a tough comic to find and I'd be happy with a VG issue! The pride and joy of my small collection would have to be the beautiful Dark Mansion of Forbidden Love #1-4, and Sinister House of Secret Love #1-4, also in medium to high grade.

A while back CBM ran an article on the Dark Mansion issues which I enjoyed (thanks to John Mlachnik for bringing that article to my attention). I was wondering if CBM ran a similar article on DC's Sinister House of Secret Love which is also just as desirable. I could be wrong, but I think issue #3 of Sinister House is the scarcest of both sets. It has a beautiful (painted?) cover and Alex Toth interior art. I'd love to see a CBM article (with photographs) on Charlton's '70's Ghost and Haunted titles.

I ran up a $400 phone bill and sent out dozens of letters trying to find this issue. Finally I gave up and six months later, just by luck, happened to find one. Do any CBM readers know who did the covers to issue #1, and 3 of Sinister House? Also, the cover artist for Dark Mansion #1, and 4? These are very beautiful covers and I'm surprised they weren't credited.

Lastly, I have been having a lot of fun collecting the '70's Charlton comics! There is a lot of

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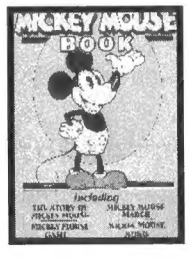

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Steve Ditko in these! Many have very nice painted covers and I also found some electrocution, nudity, and very early Mike Zeck art which I mentioned to Overstreet.

Looking forward to more Bronze Age information in CBM!

Al Mindy, Illinois

From the desk of Mrs. K. Freas

We were supremely thrilled with the way the interviews and gallery of my husband's work, Frank Kelly Freas, turned out in the January 1999 issue of CBM. On a side note, I made a suggestion (on behalf of Kelly) to MAD's new art director of 1½ months, Sam Viviano... proposing a new Kelly Freas cover for MAD. Although a big Freas MAD-in-the-past fan, he was unable to commit to giving Kelly a cover assignment subsequent to his discussions with Nick Meglen (sp?) and others, even with an updated portfolio by me. Honestly, I don't see why they aren't jumping at the chance. Thought you'd be interested, Gary. Again, thank you so much. Kelly says "Hi!" Best,

Laura Freas, California

Maybe if enough CBM readers wrote to MAD shamelessly chiding and cajoling the editor, they'd give Kelly a shot at a new cover. I'll go on record right now... put a new Freas cover on the latest issue of MAD and I'll buy 100 copies! Ouch! Lisa just bonked me on the head... OK OK... 10 copies! Whew... howz-aboutit CBMers... write to MAD and let 'em know... we want Kelly... we want Kelly... we want Kelly... we want...

DP got more pages!

Just dropping you a line let you know how good CBM is. I was a bit disappointed with the X-Men issue... the Doom Patrol got more pages! Please will you do an issue on the Charlton Action Heroes. Captain Atom, Blue Beetle, and Thunderbolt are my favorites and an in-depth look at these characters would be nice. Or how about a special on the energy powered heroes, the Golden Age Ray, Silver Age Captain Atom, and Bronze Age Firestorm. With the JSA relaunch coming, a feature on this group's core members would be great especially... The Flash, Green Lantern, Starman, and Hawkman.

Steven Morrell, via E-mail

Colossal Kelly Oversight

How could you do an issue on Kelly Freas and leave out his work in comics? To help you correct this colossal oversight, I've enclosed a list of each and every comic book cover by Kelly Freas. This massive index includes a grand total of (don't blink)... one. Yup, just one cover, but a what a classic good girl/horror comic—Witchcraft #5. In addition to the cover, Witchcraft #5 contains a terrific zombie story by A.C. Hollingsworth (one of the few African-American comic artists). Regards,

Alan Bartholomew, Arizona

Hot Wheels #5

Am a fan of Alex Toth's and would like to let him know (via CBM) that I really enjoy his work. I was first tipped off to Mr. Toth's art in CBM #47 when you showed the splash to "Burma Sky" (Our Fighting Forces #146). Since then I have tried to track down other examples of his work. Have recently found a copy of Hot Wheels #5, and been amazed at the artistry in the book. Keep up the good work on a great magazine!!

Todd Kvamme, via E-mail

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Charlton Portfolio?

Hello again from Australia. As always the latest CBM, #66, was great. As a long time Spirit fan, dating from the first Harvey issue in 1966, I thought "The Women of the Spirit" was excellent. What a genius of the comics medium Will Eisner was and is.

Now a word of thanks for publishing my previous letter in CBM #52. I wrote concerning the first two fanzine Charlton Bullseye issues. Responses to my letter led me to first obtaining photocopies from Nicholas Caputo and then the originals from Terry Stroud. Thanks Nicholas, Terry, and CBM! Can I make a further request for help? I've found it impossible to locate the fanzine Charlton Portfolio published by CPL in 1974. Would any collector who has the issue be willing to supply me with a photocopy? I'd be very appreciative and of course I'm happy to pay for photocopying, postage, and time taken etc. In closing, keep up the great work. I'm looking forward to and all future issues.

John R. Kelly, Australia

How could they?

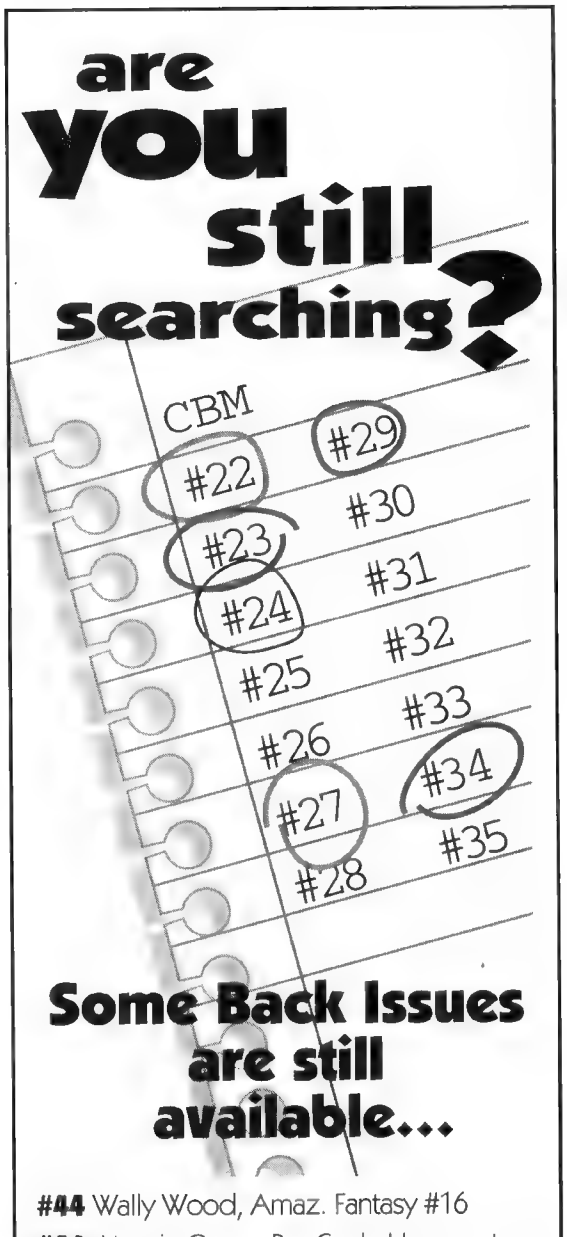
It's one of those great ironies that after being a fan for years and buying odd issues and reprints, I started buying Amazing Spider-Man on a regular basis with #121. Geez...

I too, remember the feeling of astonishment and absolute disbelief when I read that issue. How could they do such a thing? Never mind that I always liked MJ better (which, incidentally, Len Wein's and Marv Wolfman's treatment of her later on was almost as unforgivable as what happened here).

Over the years I've come to slowly appreciate the manic, high-intensity of Gil Kane's art. Surely there could have been no one better to illustrate such a grief-stricken tragedy. I didn't see anything like that at Marvel again until years later in Daredevil when Jim Shooter put Matt Murdock and the entire cast through unmitigated hell. And guess who got to draw it? Gil Kane!

On the other hand, The Punisher was a favorite of mine from the very beginning. I just didn't think he went far enough... Ironic, then, that when Marvel finally gave him his own series (and went waaaaaaayyyyyyy overboard with it all) I didn't enjoy very much. Had the comics changed that much—or just my tastes?

One thing I feel needs pointing out: the location of Gwen Stacy's death. You mention the George Washington Bridge, and it was right there in Gerry Conway's dialogue in ASM #121. But it was the Brooklyn Bridge that Gil Kane drew! Seeing as it's common at Marvel for the dialogue to get written after the pencils are drawn, how could Conway have missed this? Or the Editor, for that matter? I mean, it's not like there's any way you could confuse the appearance of two such unique, distinctive works of architecture! (Maybe it was that flu bug Peter had caught?) *(Continued on page 72)*



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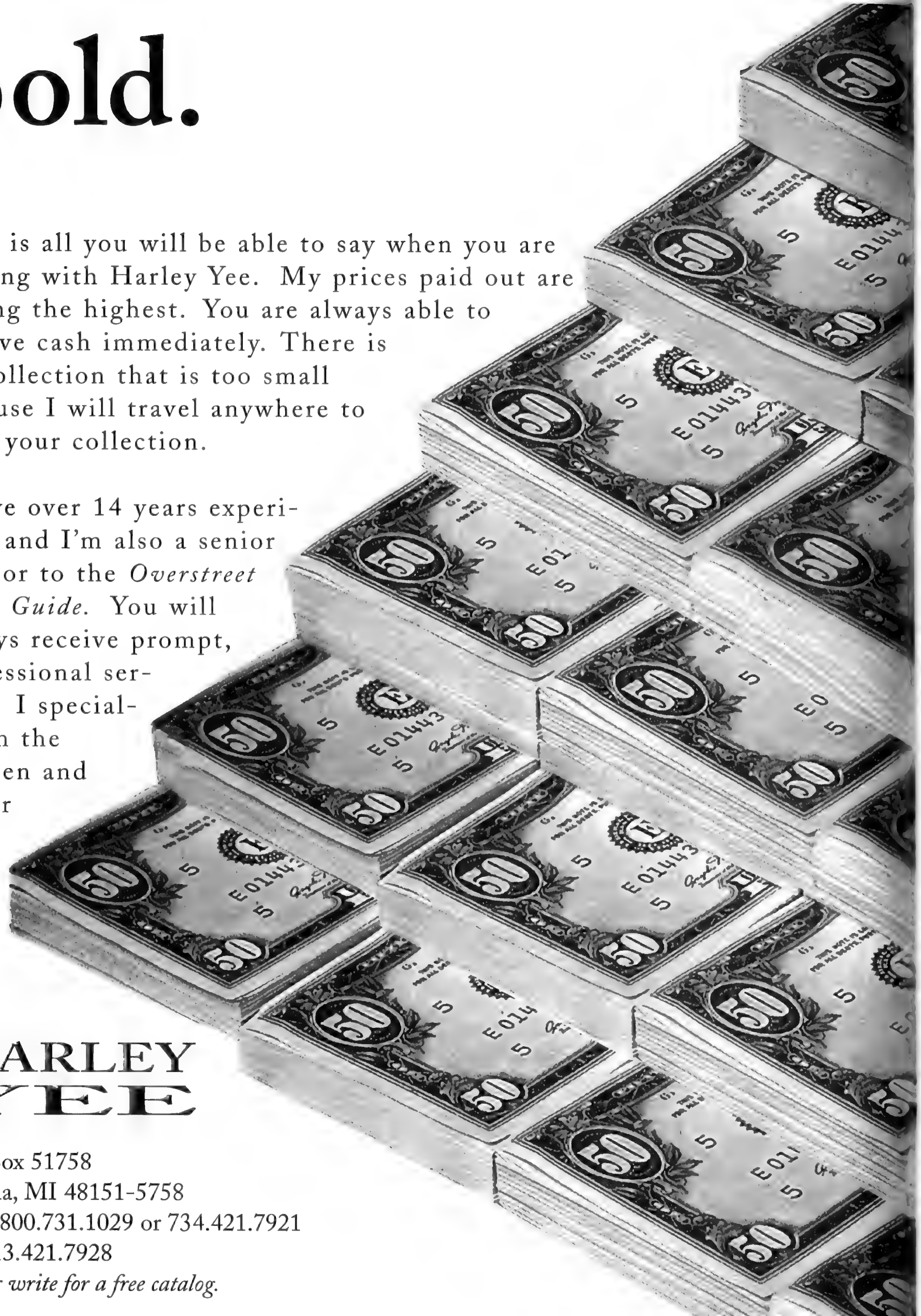

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By Pat S. Calhoun

Not #1 One-Shots

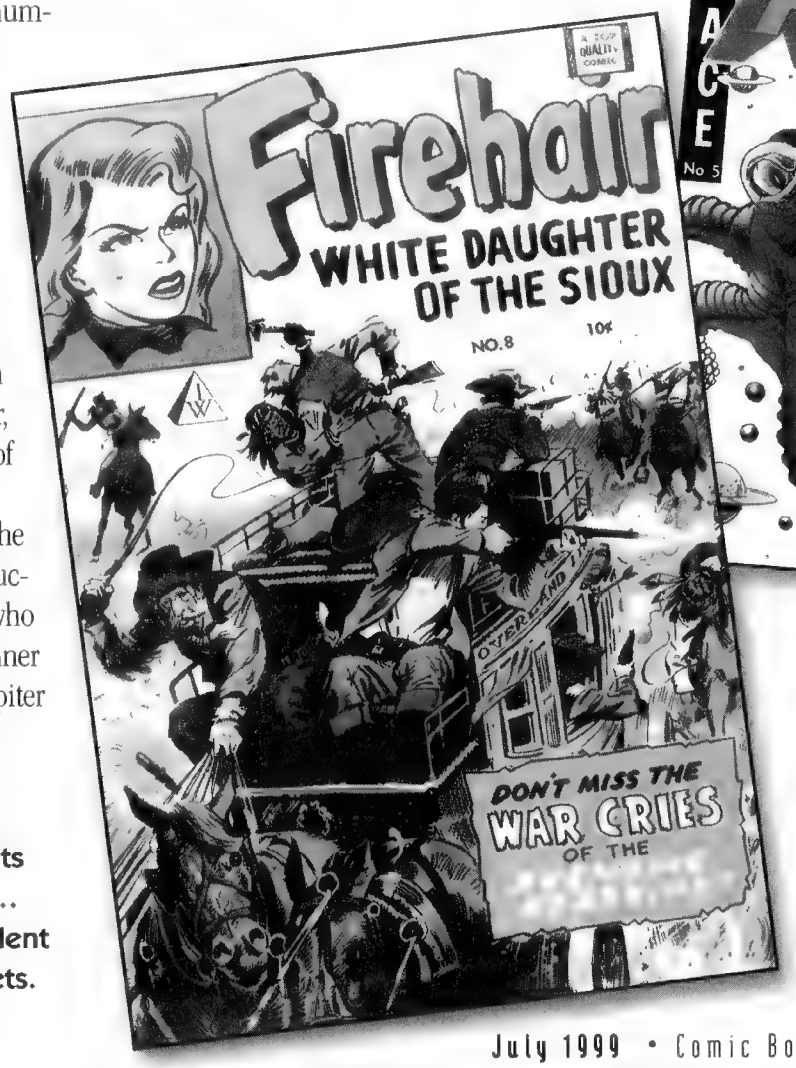
Comic book collectors call a title a "one-shot" when its entire run is a single issue. But these one-shots, although the first issue is also the final issue, are not always "number ones." The vagaries of comic book numbering are many, and the reasons for them are various. The most important reasons (especially in the Golden Age and Atom Age) are that a title change could continue the defunct title's numbering and still use their second class mailing permit rather than buy a new one and, secondly—before the collector mentality—low issue numbers bore the stigma of an "unproven" title which led some publishers to begin their runs with a higher number. Other numbering mysteries have reasons which are even more whimsical, and, looking backwards, difficult to determine, and those are often the most fun of all! So, for your delectation, here are three not #1 one-shots.

Space Ace #5 (1952) by Magazine Enterprises is the only issue, featuring five 6-page reprints of the Space Ace series from early issues of ME's crime anthology *Manhunt* (1947-1948) with outstanding art by Fred Guardineer. There is a simple boldness and clarity in Guardineer's flat colorful style that captivates the viewer, especially when it's brought to bear upon the wonders of interplanetary space and the world of the future.

The opening yarn, "The Thing in the Box" is one of the better ones: Space Patrolman Jet Black uses scientific deduction to find and exploit the weakness of an alien invader who threatens to hypnotize the entire solar system. Another winner is "The Harp of Death" in which the bird-men of Jupiter invade Mars using killer flowers as weapons and are headed towards victory until Jet Black receives aid from the alien who carries the harp of death.

The other three stories have enough plot to propel the reader from page one through page six and experience the delights of Guardineer's art but suffer either from pedestrian heroics or a lack of snazzy SF concepts. Still, the book adds up to an entertaining package. In addition to being *Space Ace* #5 the indicia also lists this book as *A-1* #61 of ME's one-shot series

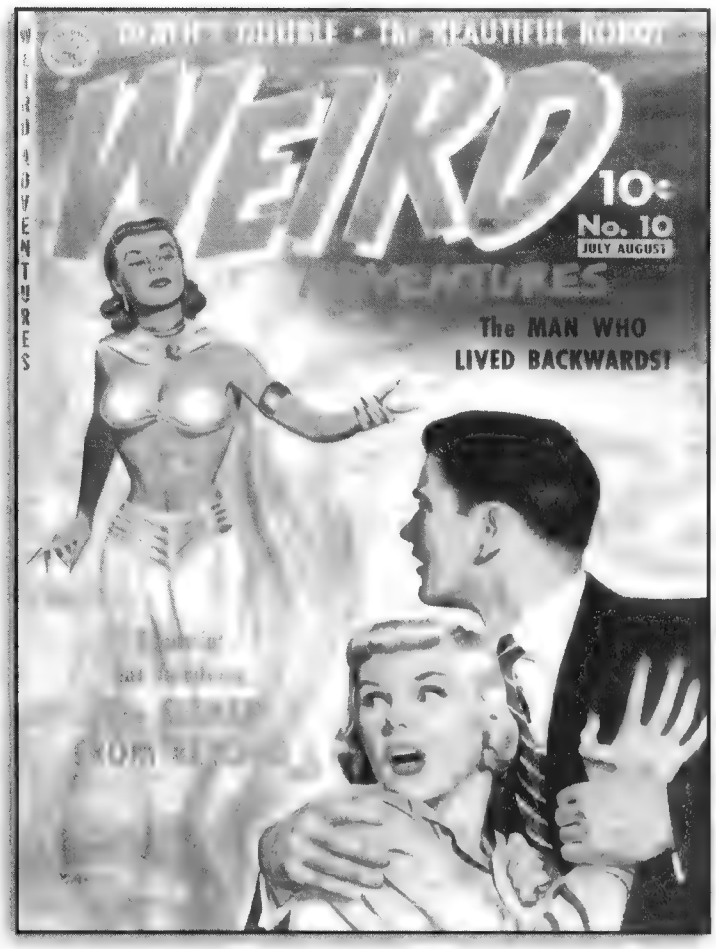
Space Ace #5 (1952) is a classic sci-fi one-shot produced by Vin Sullivan's Magazine Enterprises (ME)... one of the great Atom Age comic companies. Vin was a DC editor back in 1938 when Fred Guardineer (Space Ace's artist) drew Zatara for Action #1.



Not a part of the Fiction House run of the same name, Firehair #8 (1958?) from IW is difficult to definitively date because the company's products were not part of normal newsstand distribution... and were mostly sold through smaller, independent department stores & "Mom & Pop" corner markets.

that ran somewhat analogously to Dell's famous *Four Color* umbrella title.

Weird Adventures #10 (July/August 1951) is typical Ziff-Davis product: lightweight, goofy, and very pulpy. Z-D was a big publisher of "rough-edged" mags, and the painted covers on their comics were usually done by pulp vets, then festooned with blurbs for exotic sounding tales like "The Seeker From Beyond" and "The Man Who Lived Backwards." The stories tried hard to live up to the purple promises the titles inspired and occasionally succeeded. The inside art was often no more than workmanlike and straightforward.



Although blurbed on the painted cover of Weird Adventures #10 (Jul/Aug 1951), the issue does not contain a story called "Death's Double."

"Dome of Death" leads off the contents with a solid if unsensational story of the chaos that results when an inventor tests his force field machine by erecting an invisible impenetrable dome over "Midwest City." Then "The Beautiful Robot" makes the most—adequacy—out of a thin plot and tepid art.

"The Seeker From Beyond," despite having nabbed the cover slot, is a stinker—'nuff said. And "The Man Who Lived Backwards" starts well then fizzles. Although not listed, Jerry Siegel was editing the Z-D comics and might even have known why they called this ish #10! The book stands as a good example of second-string sci-fi.

Firehair #8 (1958?) is one of IW's unauthorized comic reprints. Although Fiction House published 11 issues of *Firehair*, this IW version still qualifies as a not #1 one-shot, and certainly IW, however unscrupulously they worked, demands recognition whenever one-shots surface as a topic—#1 or otherwise—because they put out a bunch of both.

There's guilty pleasure in admiring how well IW melded an old Avon western cover by Everett Raymond Kinstler onto a reprint of Fiction House's *Rangers* #57 (1951).

Firehair is a great western character and one of the greatest female characters in comics. Fiction House has a bad rep on their storytelling; often it's passed off as male eye-candy because most strips included lovely ladies. But they told some good tales, and Firehair usually comes off as an exciting yarn. This one's a 12-pager of renegade natives egged on by an evil white man who plans to rob a wagon train. Firehair intervenes: fights, gets captured, escapes, fights—it's a familiar tune but played right with clean crisp art.

Next up is Jerry Grandenetti's "The Secret Files of Dr. Drew," a wonderful "supernatural troubleshooter" strip that began with a heavy Eisner/Spirit influence that Jerry toned down to "his" style halfway through the 11-issue series. This is one of the latter, and though there's less pyrotechnics than in the earlier installments, it still is a compelling, graphically gratifying story of a young man whose seduction by a mysterious woman leads the man's friends to call on the good doctor for help against the succubus who has driven him mad...

Jan of the Jungle closes the book with a charming, handsomely drawn 6-pager. The wolf-boy who can talk to all the jungle animals is an engaging character; in this ish Jan and his friends thwart some big game hunters.

Collecting one-shots is fun, because when you get one you have the whole run—even if it's not number one!

Pat Calhoun has been collecting, researching and appreciating comic books since the early 1960s, and is a nationally recognized comic book historian. Originally a Coronadan, Pat and his family now reside in Santa Rosa.

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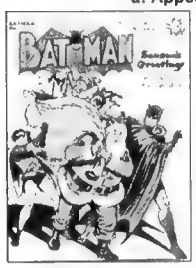

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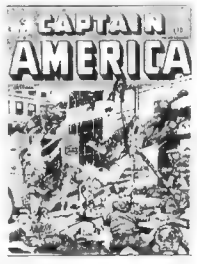

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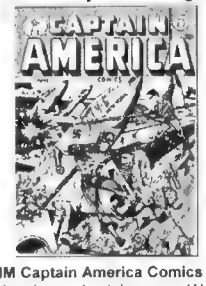
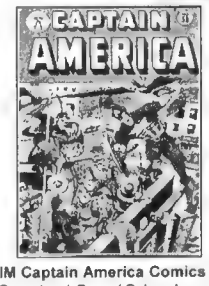
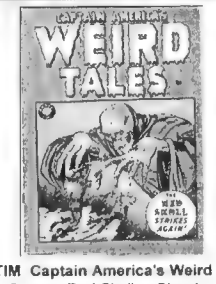
Schomburg-c
VF- 78 (4.0) $675



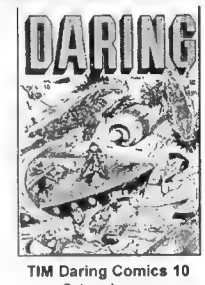
TIM Captain America Comics 47
Schomburg-c,Last Japanese War-c
VF 82 (4.5) $775



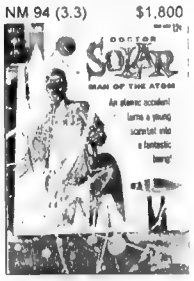
TIM Captain America Comics 58
Overstreet Copy / Schomburg-c
FN/VF 73 (4.0) $475



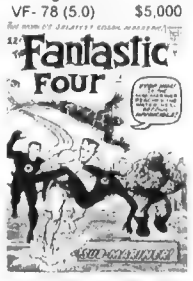
TIM Captain America's Weird 74
Scarce, Red Skull-c, Classic-c
FN- 60 (4.0) $2,000



TIM Daring Comics 10
Schomburg-c
VF/VF+ 84 (4.0) $600



GKY Doctor Solar
Origin/1st App Dr. Solar
NM+ 96 (3.5) $315

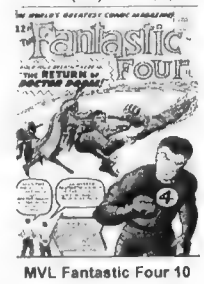


MVL Fantastic Four 4
1st SA Sub-Mariner App
VF/NM 90 (3.3) $2,500

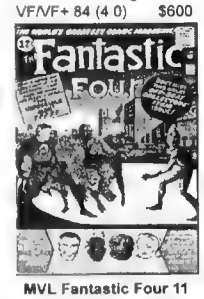
MVL Fantastic Four 5
Origin & 1st App Doctor Doom
VF+ 86 (3.5) $1,700

MVL Fantastic Four 6
2nd SA Sub-Mariner App
VF+ 86 (3.5) $1,000

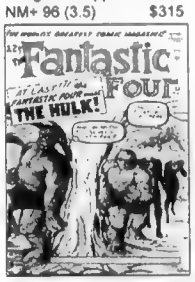
MVL Fantastic Four 9
3rd SA Sub-Mariner App
NM+ 96 (3.5) $1,200



MVL Fantastic Four 10
Stan Lee & Jack Kirby App in Story
NM+ 96 (3.5) $1,200



MVL Fantastic Four 11
Origin/1st App Impossible Man
NM 94 (3.5) $750



MVL Fantastic Four 12
Fantastic Four vs The Hulk
VF++ 88 (3.5) $725

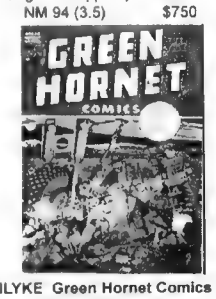
MVL Fantastic Four 13
Intro The Watcher
VF/NM 90 (3.5) $475

MVL Fantastic Four 14
Sub-Mariner x-over
NM/M 99 (3.0) $750

MVL Fantastic Four 15
1st app Mad Thinker
NM/M 99 (3.0) $750

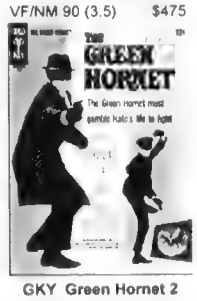
MVL Fantastic Four Annual 1
Origin FF
NM++ 98 (3.3) $1,000

NEDOr Fighting Yank 18
Mile High / Schomburg-C
NM 94 (3.5) $1,000

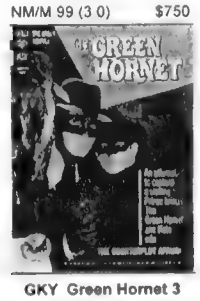


HLYKE Green Hornet Comics 23
Mile High / Schomburg-C
NM+ 96 (3.5) $1,320

GKY Green Hornet 1
Bruce Lee Photo-c
NM 94 (3.5) $210

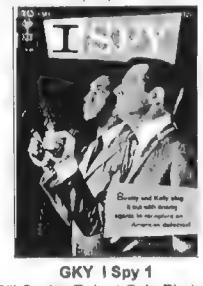


GKY Green Hornet 2
Bruce Lee Photo-c
NM+ 96 (3.5) $160

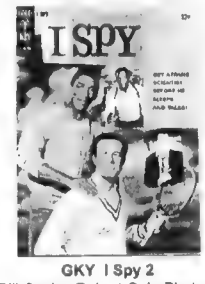


GKY Green Hornet 3
Bruce Lee Photo-c
NM 94 (3.3) $140

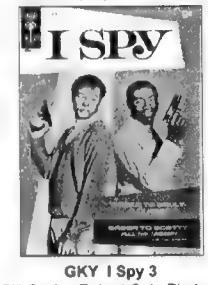
DC Green Lantern 3
Classic German War-c by Nodell
VF+ 86 (4.5) $2,800



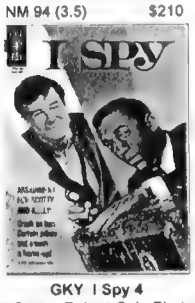
GKY I Spy 1
Bill Cosby, Robert Culp Photo-c
NM 94 (3.5) $225



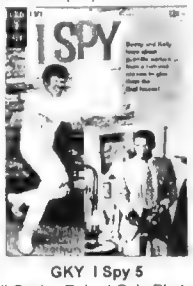
GKY I Spy 2
Bill Cosby, Robert Culp Photo-c
NM+ 96 (3.5) $155



GKY I Spy 3
Bill Cosby, Robert Culp Photo-c
NM+ 96 (3.5) $155



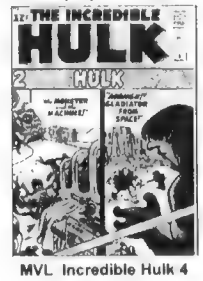
GKY I Spy 4
Bill Cosby, Robert Culp Photo-c
NM+ 96 (3.5) $155



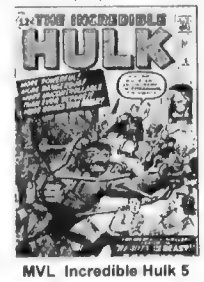
GKY I Spy 5
Bill Cosby, Robert Culp Photo-c
NM+ 96 (3.5) $155

GKY I Spy 6
Bill Cosby, Robert Culp Photo-c
NM 94 (3.5) $135

MVL Incredible Hulk 1
Origin/1st App Hulk
NM- 92 (4.0) $10,500

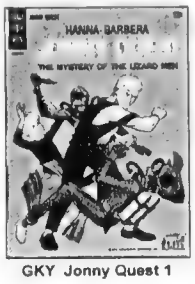


MVL Incredible Hulk 4
Brief Origin Retold
VF/NM 90 (3.5) $1,200

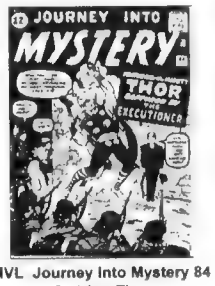


MVL Incredible Hulk 5
NM++ 98 (3.5) $2,500

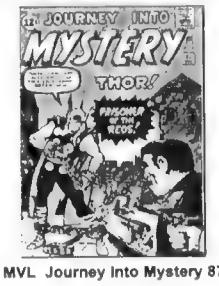
MVL Incredible Hulk 6
NM+ 96 (3.3) $2,400



GKY Jonny Quest 1
NM+ 96 (3.3) $340



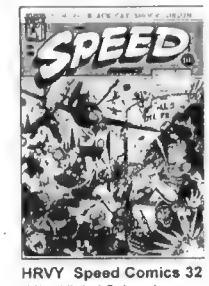
MVL Journey Into Mystery 84
2nd App Thor
NM 94 (3.5) $900



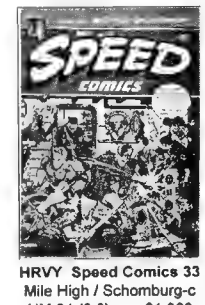
MVL Journey Into Mystery 87
NM/M 99 (3.3) $425

MVL Journey Into Mystery 88
NM++ 98 (3.5) $400

MVL Journey Into Mystery 89
Origin Thor Retold
NM++ 98 (3.5) $400



HRVY Speed Comics 32
Mile High / Schomburg-c
NM+ 96 (3.3) $1,360



HRVY Speed Comics 33
Mile High / Schomburg-c
NM 94 (3.0) $1,360

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June 1999

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By Michelle Nolan

The Golden Days of Green Lantern

The Emerald Gladiator was best in 1947-49

Do you, like me, feel the true Golden Age of National Comics came near the end—or even perhaps after the finish—of the era that many fans consider the Golden Age of Comics?

In my book, it surely did for the classic DC character I have always loved best—The Green Lantern.

I firmly believe DC Comics (then known as National) was generally at its peak in the 1948-52 period, even though this era of burgeoning post-war prosperity was a tumultuous time for the New York-based publisher, which greatly expanded its range of titles while cutting back on costumed heroes.

Since the beginning of modern comics fandom in the early 1960s, (at a time when DC was about 25 years old), "the older, the better" seems to have applied to many collectors when it comes to DC. Those 68-page costumed hero beauties of the 1938-43 period have long been among the most treasured of all collectible comics.

However, even though the early days of DC have much to offer collectors, the comics from the 1948-52 period are not only often more difficult to obtain (if usually less expensive), but also offer a less "cartoony" approach to both the stories and art.

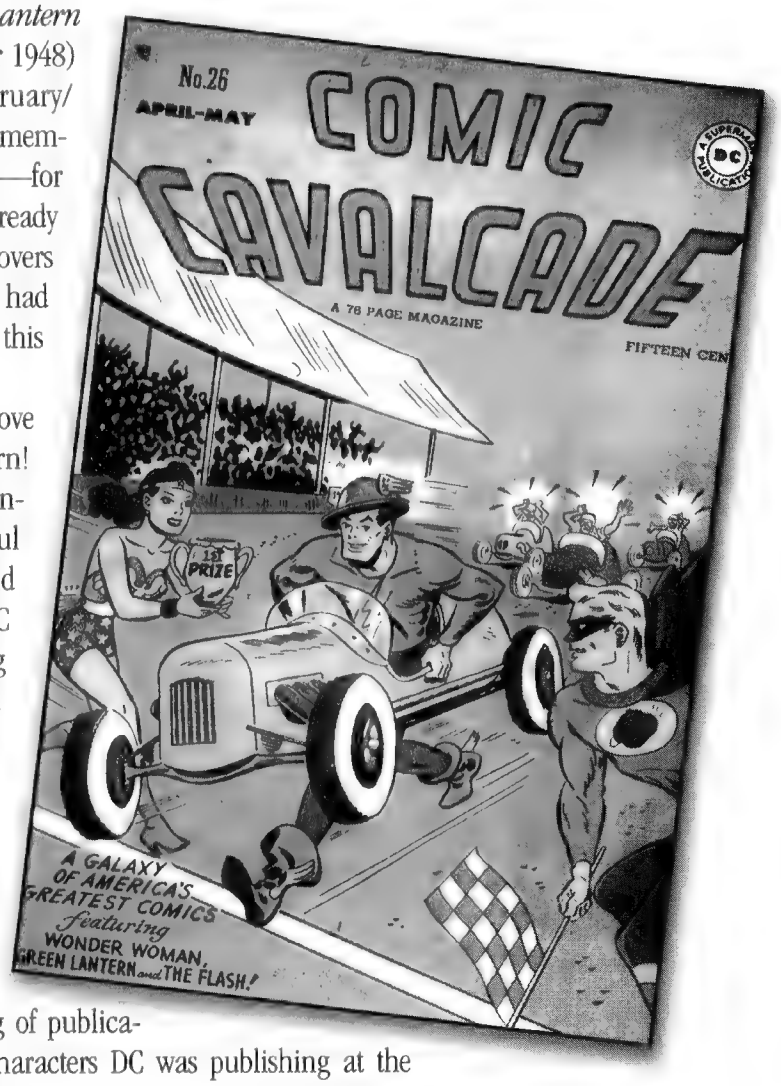
Since I did not start buying comics until 1956, I was in the "second generation" of youngsters reared on comics. During my childhood in the states of California and Washington, finding second-hand DC titles from the late 1930s and early 1940s was all but impossible.

On the other hand, parents of children only a few years older than I often took their comics to the second-hand book and magazine stores, which I began to haunt with a vengeance only a year or so after I began to buy new comics at the age of eight.

So every now and then, one of the second-hand stores would have a batch of late 1940's and early 1950's comics, usually including several DCs (since during that period, DC and Dell usually sold many more comics than the other companies and had the widest distribution). So I developed a love of and (later) a nostalgic feeling for post-WWII but pre-Code DC titles—a feeling that was rare for someone in my generation.

It was sometime in 1958 that I stumbled onto my first story exposure to Alan Scott, The Green Lantern of the Golden Age. That occurred when I found precious copies of *Green Lantern* #35 (November/December 1948) and *All-Star* #57 (February/March 1951) on the same memorable Saturday morning—for a nickel each! I had already seen Green Lantern on covers in 1940's house ads and had begun to wonder about this oddly garbed character.

I immediately fell in love with Green Lantern! Wonderful costume, wonderful concept, wonderful villains... I simply could not comprehend why DC was no longer publishing the character. I could understand that Green Lantern was not necessarily more appealing than DC's "Big Three" of Superman, Batman and Wonder Woman. But, in my opinion, he was a lot more deserving of publication than many other characters DC was publishing at the time, including Aquaman and Green Arrow (even though they had wacky charms of their own).



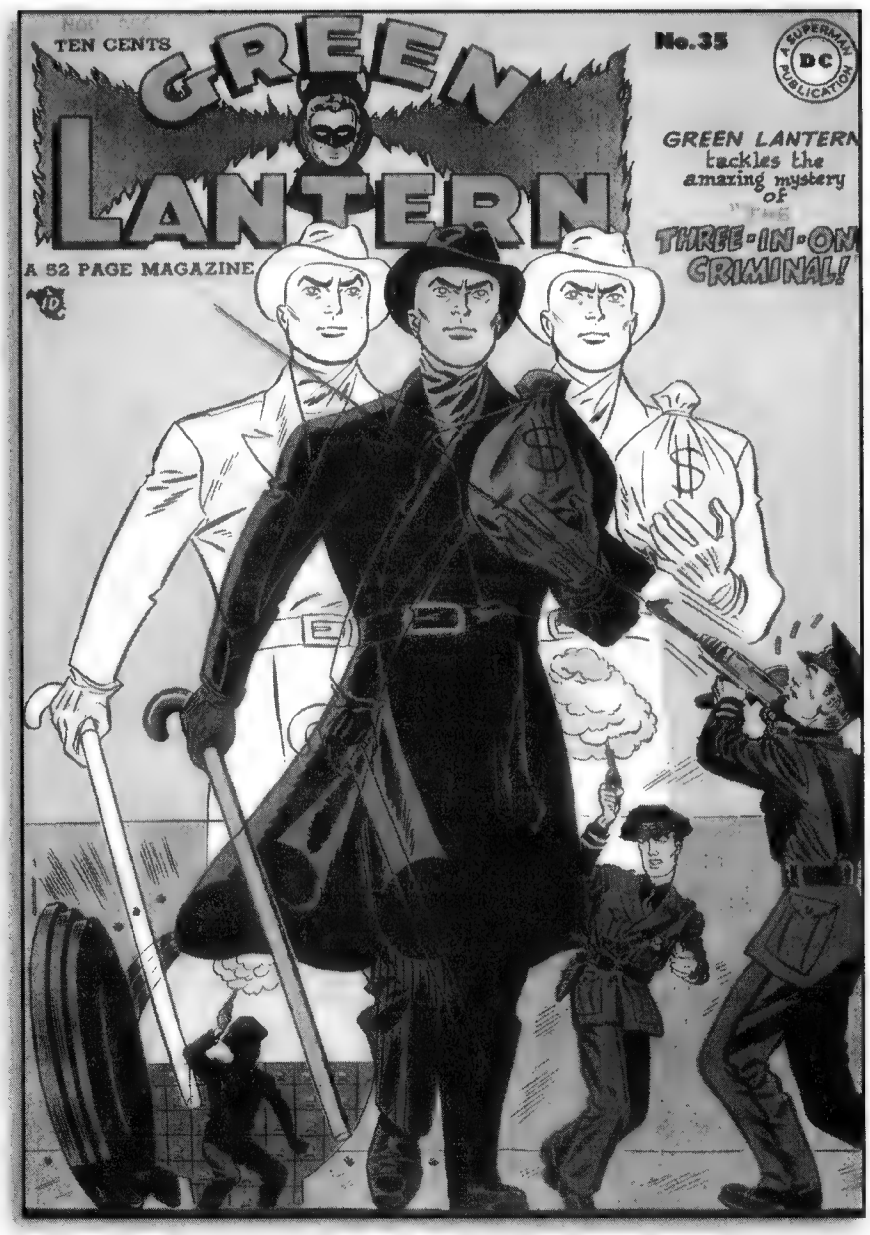
Comic Cavalcade #26 (Apr/May 1948)

However, using the handy lists of the publisher's comics that appeared in DC titles through 1954, I quickly determined roughly when DC stopped publishing Green Lantern and when *All-Star Western* took over for the *All-Star Comics*. By the by, how many collectors used those DC titles lists to chart their own rough history of the company? By the time I was 12 years old, I had amassed a notebook full of DC guestimations, information—misinformation!

Years later, when I began to collect as many Golden Age appearances of Green Lantern as I could (following the growth of comic book dealers in the mid-1960s), I was not as enthusiastic about some of his earlier appearances, even though Mart Nodell deserves a world of credit for creating and sustaining the character in his early years. Many talented folks had a hand in the early version of the character along with Nodell—DC editor Sheldon Mayer, the talented writer Bill Finger, artist Irwin Hasen, and science-fiction authors Henry Kuttner and Alfred Bester. But some aspects of the cartoony approach did not appeal to me.

Kubert cover–no hero!! Green Lantern #35 (Nov/Dec 1948)

However, from 1947-49 (and in *All-Star Comics* until the end of the Justice Society in 1951), Green Lantern was masterfully rendered by the likes of Alex Toth and Irwin Hasen (at his best) in a more contemporary style.



I've read all of those stories several times over the years, and they marvelously evoke the feeling of New York City (Gotham City) in the late 1940s, even though the majority of them involve the most fantastic sort of super-villains. Even Green Lantern's malapropos-prone cabby sidekick, Doiby Dickles, emerged as a more "real" character in 1947-49 (although the wacky Doiby admittedly was one of the charms of the earlier versions of Green Lantern).

When *Showcase* #22 (August/September 1959) hit the stands shortly after school let out for the summer, I remember being wildly enthusiastic over the re-introduction of Green Lantern in a new version, even though it puzzled my 11-year-old mind why DC didn't just publish the old character. In those days, most kids read comics, and my friends had a hard time even understanding that there had once been an "original" Green Lantern.

However, the basic concept—the use of a ring and will power—remained the same. It was a concept I've always considered just about the best in comics history.

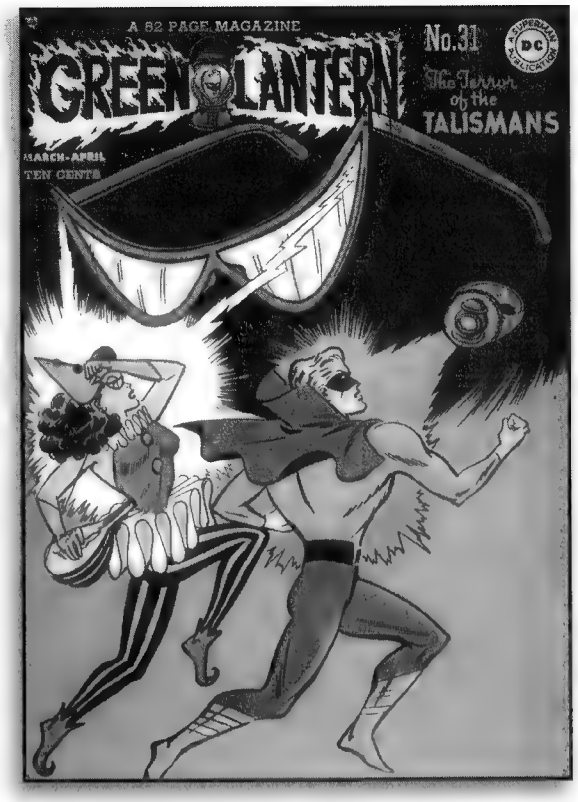
Three years later, when the Justice Society made a cameo appearance in the second Earth II Flash story in *The Flash* #129, the original Green Lantern finally returned, albeit in a cameo. It wasn't long, however, until Alan Scott and his colorful alter ego began to appear fairly regularly.

In fact, the Green Lantern of the Golden Age may have appeared in more Silver Age and post-Silver Age comic books than he did in the Golden Age, when he appeared in 207 comic books from 1940-51 (*Green Lantern* #1-38, *All-American* #16-102, *Comic Cavalcade* #1-29, *All-Star* #2-7, 10, 24-57, plus the *Big All-American* one-shot and a cameo in *All-Flash* #14).

For those of you who are Green Lantern fans, see if you agree with me that he began a wonderful run of artists and stories with *Green Lantern* #26 (June/July 1947), *All-American* #85 (May 1947) and *Comic Cavalcade* #22 (August/September 1947), following the end of Paul Reinman's generally comical portrayal of the character which was modeled on Nodell's version (but without that certain indefinable wackiness that made Nodell stories often charming in their own right). Reinman was later effective on other strips for other companies (especially Atlas), but his Green Lantern was much too cartoony for my taste, as was The Flash of the same era by other artists.

Other than a Reinman story in *All-American* #87 (which was intended for #84 according to the label number on the splash page), Green Lantern stories of the last two years were penciled by Howard Purcell (a few in 1947), followed by a steady stream of art by Hasen and Toth at their early best (sometimes inked by other long-time DC artists such as Bob Oksner, John Belfi and Frank Giacoia).

The later Toth and Hasen versions of Green Lantern are nothing less than sheer magic! This is especially true because outlandish costumed villains played a role in most of the stories, along with a wide range of effects—often creative, often unintentionally humorous—caused by Green Lantern's use of his Power Ring.



Green Lantern #31 (Mar/Apr 1948) contains a Special 24-page story .

All-American Comics #99 (Jul 1948) Features Streak on the cover

And I don't think long-time collectors will argue with my contention that Green Lantern appearances in his last two years are mighty difficult to find! (More on this shortly.) I've always felt that part of the reason is the general scarcity of 1948-52 DC titles, along with the fact that so many collectors have "locked into" their collections so many of these late Green Lantern appearances. And, of course, the dozens (hundreds?) of avid Toth collectors have insisted on finding as many of them as possible, as well.

My favorite villains during this period of Green Lantern are The Harlequin (Molly Maynne, Alan Scott's secretary who later went over to the good guys) and The Gambler, who also were the most frequently recurring characters. Other costumed villains of the later period included The Sky Pirate, The Fool, The Sportsmaster, Knodar of the 25th Century, The Icicle, The Juggler, The White Star, Gamma, The Red Domino, The Trapper, and Mr. Paradox.

In addition, many collectors are not aware that the well-known Golden Age villain Solomon Grundy last appeared in a Green Lantern Story as late as *Comic Cavalcade* #24 (December 1947/January 1948). That means Green Lantern fought a total of no fewer than 14 costumed villains in his last two years in the Golden Age, not counting characters fought by the entire Justice Society during the same period in *All-Star Comics*.

More than any other company, DC created many memorable Golden Age female costumed villains, such as The Cheetah in *Wonder Woman*, The Catwoman in *Batman*, and Star Sapphire for *The Flash*, along with others too numerous to list here. But one of the best was The Harlequin, who appeared in a dozen late Green Lantern stories.

The Harlequin, with a costume colorful enough to rival Green Lantern's spectacular garb, debuted in *All-American Comics* #89 (September 1947), one issue after Alex Toth's first Green Lantern story. The Harlequin also appeared in *All-American* #91, 93, 94, and 95 along with *Green Lantern* #29 (a spectacular all-Harlequin issue with three 12-page stories), #31 (a special two-part Harlequin story entitled "Terror of the Talismans"), #32, 33, and 34. The story in #34 (September/October 1948) is her final Golden Age appearance.

All of the Harlequin stories (as far as I've been able to determine by using several references) were written by Robert Kanigher, who created The Harlequin and served for many years as the editor of Wonder Woman. Most of the other late Green Lantern stories have been credited to John Broome, who also handled the feature in Green Lantern's early Silver Age days.

I've always felt that if DC were to reprint the dozen Harlequin stories in one volume (it would be only 156 pages of comics plus covers), it would be a spectacular festival of nostalgia!

Gamma, the Three-In-One villain, appeared only in *Green Lantern* #35 (November/December 1948). He has an unusual, if not unique, distinction in DC Golden Age annals—he may be the only villain who ever appeared on the cover without a corresponding appearance by the hero! There's another twist to Gamma's appearance—this was the only Golden Age Green Lantern cover drawn by the young Joe Kubert!

Speaking of covers, I've always felt it was ironic that Green Lantern appeared on only one cover in the final five issues of his own title. Alan Scott's wonder dog, Streak, was featured on the covers of #34, 36, and 38 (after debuting in a charming cover-featured story in #30) in addition to Gamma's appearance on #35.

Green Lantern also has the distinction of being the only DC hero to be supplanted on the cover of his titles not only by his own pet, but also by a western hero, Johnny Thunder (in *All-American* #100-102); a plethora of funny animals (*Comic Cavalcade* beginning with #30) and by a Native American hero, Strong Bow (*All-Star Western* #58). This alone pretty much tells the story of DC's transition period!

Many collectors of Alex Toth's work are especially fond of his shadowy portrayals of both Green Lantern and Streak. These are truly fun!

Toth's Green Lantern stories appeared in *Comic Cavalcade* #26, 27, and 28; *All-American* #88, 92, 96, 98, and 99; and *Green Lantern* #28 (first story), #30 (first and second stories), #31 (third story) and #37 (third story).

Toth's Streak solo stories appeared in *Green Lantern* #34 through #38.

Speaking of collected reprints, as I did a few paragraphs back about The Harlequin, wouldn't it be wonderful to see a collection of Toth's work on Green Lantern and Streak? It doesn't get any better than that if you like late Golden Age comics!

With regard to the relative scarcity of Green Lantern's late appearances, this is one of the few areas where I strongly disagree with the scarcity index in the *Gerber Photo-Journal*, Ernie Gerber's monumental work which ought to be in every Golden Age collector's library.

The regular Green Lantern series is listed with nothing but 5s, 6s and 7s through #31, which is accurate enough in my opinion, although I suspect a lot of those 6s and 7s ought to be 5s (200-1,000 copies exist). But Gerber lists #32 through #36 as 4s, and I could not disagree more. Those ought to be at least 5s and maybe 6s. Check out the wonderful Green Lantern pages in the *Photo-Journal*. How many copies have you seen of those last few issues?

Of the last 12 issues, I'd say the most uncommon (I would not say any of them are rare or scarce) are #30 (which Gerber rates a 7 but I would rate as a 6), #31 (a Gerber 5 but probably really a 6), #32 (a Gerber 4 which should be a 6), and #38 (a Gerber 5).

I do agree with the *Photo-Journal* that the later issues of *All-American* are generally more common than the *Green Lantern* title, although I think calling any of them 4s may be a stretch. I'd say they all deserve a 5 ranking, although I agree with the Gerber 6 on #102, the last issue.

As far as *Comic Cavalcade* #22-29, all are listed as 5s, 6s or 7s except for a 4 for #29. I agree with that although I also would rate *CC* #29 as a 5. All of the *Comic Cavalcade* issues (which were squarebound 76-page issues costing 15¢) are tougher to find than most issues of *Green Lantern* or *All-American*. I would say the most difficult issues are #25 and 26, which has a wonderful Green Lantern story by Toth entitled "Forecast: Danger" about weather forecasters. It's one of my favorite Golden Age Green Lantern tales from the standpoint of both story and art.

Green Lantern, of course, had the odd distinction of lasting into 1951 as a member of the Justice Society, nearly two years after his last appearance in his own title and even longer after he bowed out of both *All-American* and *Comic Cavalcade*.

Comic book editor, writer, and fan Roy Thomas—who along with fandom founding father Jerry Bails knows more about the Justice Society than anyone—has written of his childhood dismay when *All-Star* and the Justice Society abruptly morphed into *All-Star Western* with #58 (April/May 1951).

Would you like to hear of something even stranger? I've never seen a reference to this in any article, but here's a fun fact: For some obscure reason, *Wonder Woman* #47 (May/June 1951) carried a full-page advertisement for the Junior Justice Society! This was, amazingly, followed by a half-page ad for the Junior JSA in #48 (July/August 1951).

"Boys and Girls!—The Junior Justice Society of America is Back in Operation!!" read the ad in #47 (an ad that already had been appearing for several years in DC titles).

Now, don't you agree that this is one of the all-time goofs? On the surface, it's easy to understand, since Wonder Woman was the only active member of the Justice Society to continue to be published, even though she lost her strip in *Sensation Comics* at the end of 1951 and had to settle for appearances only in her own title.

At any rate, they say that every comic book is some young reader's first. Can you imagine how befuddled such a reader would have been reading this house ad?

By the way, how I wish I had one of those Junior JSA pins! I wonder how many still exist?

Now, if I just had Alan Scott's Power Ring—and enough will power—maybe I could find out!

Michelle Nolan is a nationally recognized collector and researcher of comic books from '40s through the '60s. She has one of the most extensive collections of 1950's comic books in the US.

CBM CHECKLIST

ALEX TOTH'S GREEN LANTERN AND STREAK STORIES

Green Lantern in All-American Comics

#88 (Aug 1947) "Canvas of Crime!" 12 pgs
#92 (Dec 1947) "The Icicle Goes South!" 12 pgs
#96 (Apr 1948) "Mystery of the Emerald Necklace!" 12 pgs
#98 (Jun 1948) "The End of Sports!" 12 pgs
#99 (Jul 1948) "Nest of Terror!" (with Streak) 12 pgs

Green Lantern in Comic Cavalcade

#26 (Apr/May 1948) "Forecast: Danger!" 12 pgs
#27 (Jun/Jul 1948) "The April Fool's Day Crimes!" 12 pgs
#28 (Aug/Sep 1948) "Treasure of Plateau City!" 12 pgs

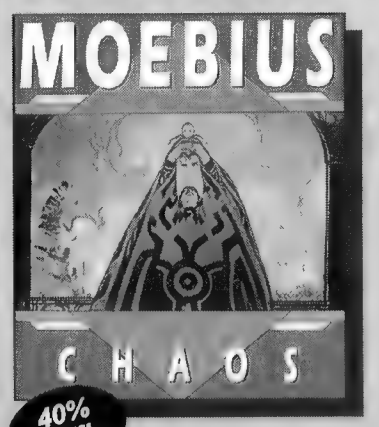
Green Lantern in Green Lantern Comics

#28 (Oct/Nov 1947) "The Fool Comes to Town!" 12 pgs
#30 (Feb/Mar 1948) "The Saga of Streak!" 12 pgs and "The Fatal Chance!" 12 pgs
#31 (Mar/Apr 1948) "Beauty and The Fool!" 12 pgs
#37 (Mar/Apr 1949) "Too Many Suspects!" 12 pgs

Streak in Green Lantern

#34 (Sep/Oct 1948) "Streak Meets the Princess!" 12 pgs
#35 (Nov/Dec 1948) "Smash Finale!" 7 pgs
#36 (Jan/Feb 1949) "Mystery of the Missing Messenger!" 8 pgs
#37 (Mar/Apr 1949) "The Unexpected Guest!" 8 pgs
#38 (May/Jun 1949) "The Double Play!" 10 pgs
#35-57 Streak's Wonder Dog stories (short fillers)

How does Bud Plant Comic Art know these people?



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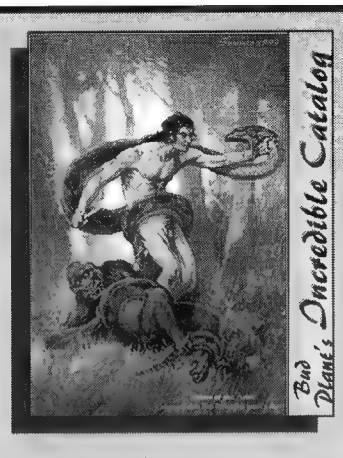

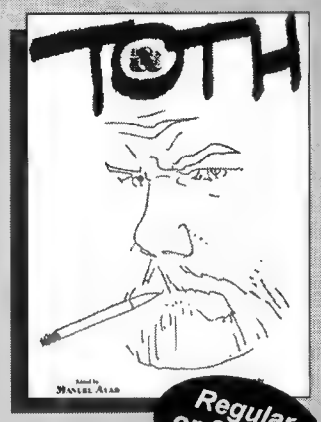

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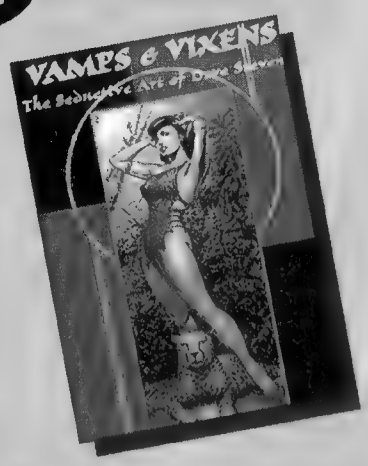

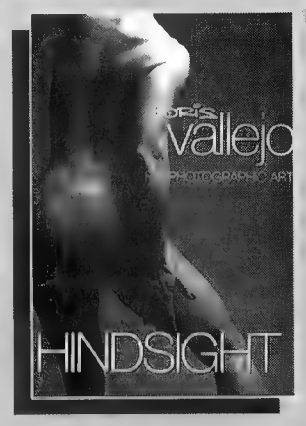

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Once There Were Heroes...

The Golden Age of The JSA

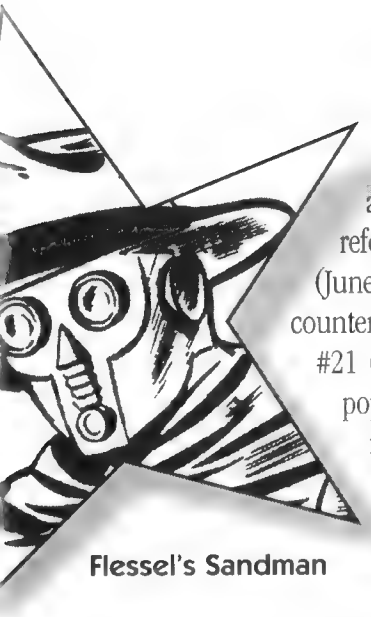
BY JACK CURTIN

GA Green Lantern

The Justice Society of America was not only the first superhero team ever, but has also proven to be the most resilient superhero team in comics history. Nearly 60 years after they first debuted in *All-Star Comics* #3 (Winter 1940), the JSA continues to plug along, the Energizer Bunny of comicdom, still able to stir great passions among readers of all ages and to befuddle fans and professionals who periodically try and confine them to the dust heap.

Despite several misguided editorial fiats over the years, through all the Crises, Armageddons and Kingdoms coming and going, in the face of abrupt and seemingly senseless cancellations, even after they've been retired and retroconned and re-retired, aged and de-aged and aged again, even summarily banished to a particularly cruel limbo, the JSA perseveres. DC Comics had to create a whole new Earth just to bring them back the first time and wipe out a whole universe of Earths to try and get rid of them (and the complex continuity their return had spawned 30 years later), but this lineup of what were, for the most part, second string Golden Age heroes somehow just keeps on keepin' on.

The JSA was born as the specter of World War II hung over the world in 1940. Now, with the Millennium just around the corner, they've made their most ballyhooed return since 1963 when, following the Great Interregnum



Flessel's Sandman

at the end of the Golden Age and the reformation of the JSA in *Flash* #137 (June 1963), they joined their Silver Age counterparts in *Justice League of America* #21 (August 1963), beginning a series of popular annual team-ups. Their latest rebirth came this past March, in a nine-issue, three-week celebration featuring classic one-shot titles like *All-American Comics, Sensation Comics* and *Star Spangled Comics*, "bookended" by issues of *All-Star Comics* #1 & 2 (which were, of course, the only issues of the original run which did not feature the JSA-nice touch there). The event was a prelude to "an all-new, modern JSA" series later this year.

I certainly hope the new team is a smash success, but please understand that it won't be THE Justice Society of America. Roy Thomas, whose extended scripting efforts with the JSA and various expanded or spin-off teams was marked by some often tortured but surprisingly successful attempts to explain or enhance the original stories, sums up my attitude perfectly. Here's what he wrote in his introduction to Volume Three of DC's admirable *All-Star Comics Archives*: "But, in the end, fond memories though I have of my days as DC's 'Earth-Two Editor,' the only authentic Justice Society adventures are those now being reprinted... there were 55 of them-running from *All-Star* #3 to 57."

Indeed.

The Justice Society of America met for the first time in the pages of *All-Star* #3 (Winter 1940). As most *CBM* readers know, *All-Star Comics* began its existence as sort of an anthology of anthology heroes. Of all the DC heroes, only Superman and Batman had individual titles of their own, along with their headline features in *Action* and *Detective*); the other "mystery men" appeared in various multi-character titles. *All-Star* was intended to provide a venue where the most popular of these secondary heroes could have additional adventures (heroes from both the DC and All American side of the house I might add). It has never been totally explained exactly how or why editor Sheldon Mayer and writer Gardner Fox decided to team up these heroes as of issue #3, but the result was a concept that Bob Overstreet has characterized, correctly, as second in importance in comics history only to the creation of Superman.

Charter members at that first meeting, where the members merely sat around at dinner and told one another stories of their individual exploits, were Flash and Hawkman (from *Flash Comics*), Green Lantern and the Atom (from *All-American Comics*), Sandman and Hourman (from *Adventure Comics*) and Dr. Fate and the Spectre (from *More Fun Comics*). Johnny Thunder (*Flash*) and the original Red Tornado (*All-American*) crashed the event; she disappeared quickly, he hung around and was eventually inducted as a member in a full-length adventure in *All-Star* #6 (August/September 1941), replacing the Flash, who moved to "honorary" membership as a result of having earned his own comic, *All-Flash*. Those were the rules, openly acknowledged in the stories: when you became popular enough to get your own title, you ceased participating in JSA adventures (Superman and Batman were honorary members from the beginning).

At the close of that first gathering, the JSA is called to Washington by "the FBI chief," setting up "For America and Democracy," in *All-Star* #4 (March/April 1941), the first joint adventure. The team is given the assignment of rooting out fifth columnist spies all across the United States in a story that established the pattern to be used, with some minor variations, through issue #38. The storyline was set up in an opening chapter of five pages or so, then each member went off for a chapter of his own, usually but not always drawn by the artist on his ongoing feature in the anthology titles. Early on, these chapters often featured regular supporting characters such as the hero's current girlfriend (Shiera Sanders, whose origin as Hawkgirl occurred in issue #5), pet (Hooty the Owl, who hung with Dr. Mid-Nite after he joined in issue #7) or kid sidekick (Sandy, once Sandman switched to his purple and gold superhero garb in #10). The whole JSA then came together at the end to resolve the story.

The Great Gardner Fox

Gardner Fox wrote the stories in issue #3 and all the JSA adventures through issue #34, although there was some rewriting of individual chapters, including major reworking by H. G. Peter on early Wonder Woman appearances and minor but noticeable Joe Simon and Jack Kirby modifications on Sandman chapters, to which they added a dream motif they were employing in the ongoing strip.

(I should note up front here, by the way, that the number and varying quality of the

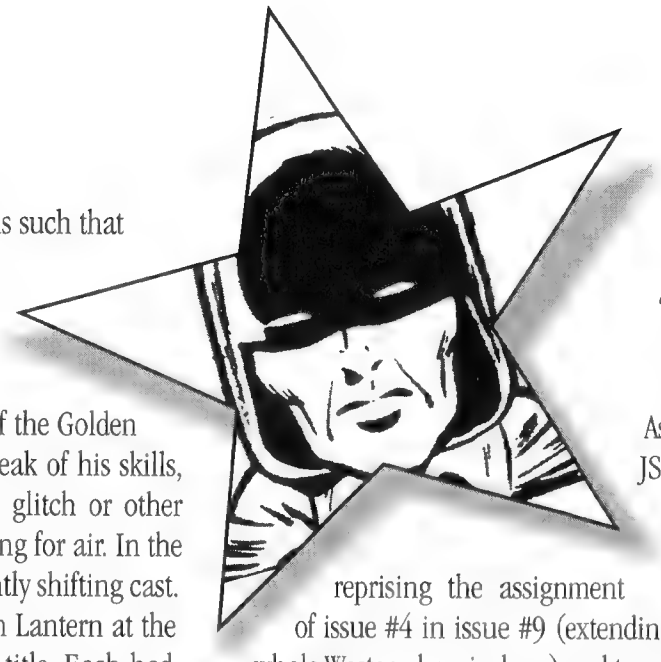
Alchemist Zabor Zodiak uses the philosopher's stone, the universal solvent, the elixir of youth, and perpetual motion to combat the JSA in All-Star #42 (Aug/Sep 1948).

All-Star #55's (Oct/Nov 1950) "black" cover featuring an incredible 1950's interplanetary battle scene contains the sci-fi classic "The Man Who Conquered the Solar System."

The end of the All-Star run is full of great DC sci-fi... and issue #51 (Feb/Mar 1950, right) is no exception! This early 1950's gem not only sports one of the best of the later covers, its story "Invaders from the World Below" makes it highly sought-after by sci-fi and superhero collectors alike.

artists who worked on *All-Star* over the years is such that I've chosen to leave that aspect for another writer or another time in the interest of allowing some space in this issue of *CBM* for other features.)

Gardner Fox was one of the great writers of the Golden Age and his *All-Star* run shows him at the peak of his skills, even allowing for the occasional continuity glitch or other oddity that may leave the anal retentive gasping for air. In the first few issues, he was working with a constantly shifting cast. He lost Flash in issue #6 as noted, then Green Lantern at the end of issue #7, when GL was given his own title. Each had served as JSA chairman before moving on and the passing of that role to Hawkman as of issue #8 indicates he too, it was thought, would eventually ascend to stardom, but that never happened. Instead, Hawkman served as permanent chairman through the rest of the title's run. Hourman also departed the team at the end of issue #7 for a "leave of absence" (i.e., the character wasn't very popular), so Starman joined Dr. Mid-Nite as new members featured in issue #8 (one of the most important books of the entire Golden Age). In that issue, the first appearance and origin of Wonder Woman took place in an eight-page backup story. She later guest starred in #11, "The JSA Joins the War on Japan," and became a member, honorary member and JSA secretary in one fell swoop in #12's untitled battle against the Black Dragon Society, a Japanese secret sect of spies and assassins.



After All-Star #7 Hourman took a "Leave of absence"

As you might expect, the JSA had several early adventures related to WWII, including reprising the assignment of issue #4 in issue #9 (extending their spy hunt to the whole Western hemisphere) and traveling 500 years into the future in #10's "The Case of the Bomb Defense Formula" to obtain a comics version of Ronald Reagan's Star Wars defense system (except this one worked). Three issues later, the JSA was "Shanghaied into Space" by Nazi scientists, with Wonder Woman substituting for Dr. Fate. Other war-related stories, "$1,000,000 for War Orphans" (#7), "Food for Starving Patriots" (#14) and "The JSA Fights for a United America," touched on moral and social issues not normally dealt with in comics of the period. Fox's social consciousness was also reflected in #22's "A Cure for the World" and #24's "This Is Our Enemy" (both of which featured the spirit being "Conscience") and *All-Star* #27's "A Place in the World," in which the JSA was aided by handicapped youngsters, a story the writer reprised 20 years later in *Justice League of America* #36 (March 1965).

Paper shortages during the war meant fewer heroes could

ALL-STAR COMICS Before the JSA!

All-Star Comics #1 was published in the summer of 1940 and was intended to be the first issue of an ongoing anthology which combined the most popular features of several titles: *Adventure Comics* and *More Fun Comics* from the National side of the house... and *All-American Comics* and *Flash Comics* from the All-American/Max C. Gaines side of the house. With issue #3, of course, the concept of putting several superheroes together into a single "society" changed the history of comics forever.

Editor Sheldon Mayer and writer Gardner Fox are usually credited with creating the JSA, although in at least one interview Fox suggested that publisher Max Gaines may have had a hand in it as well. In any case, *All-Star* #3, in which the JSA first met (though their first shared adventure did not occur until #4) is one of the most valuable and important comics of the Golden Age. But what of those first two issues? What happened in those pages?

All-Star Comics #1 (Summer 1940) contained individual adventures of soon-to-be JSA-ers Flash, Hawkman, Hourman, Sandman and the Spectre, along with stories about non-costumed adventurer Biff Bronson, Gary Concord the Ultra-Man (set in 2239 AD), and Red, White & Blue (a soldier, sailor and marine who got together to smash spies). Flash, Sandman, Spectre and Ultra-Man all appeared on the cover, in scenes from the stories inside.

All-Star #2 (Fall 1940) had essentially the same line-up except that future JSA-ers Green Lantern and Johnny Thunder replaced Biff Bronson and Ultra-Man. Aside from the Atom and Dr. Fate, then, the heroes who would gather for the most famous dinner in comics an issue later were already in place. The cover featured Flash, Green Lantern, and the Spectre, in artwork taken from previously published covers or stories.

All-Star #3, in addition to introducing the JSA, was also the first issue to have an original cover created for it, specifically E. E. Hibbard's famous scene of the eight charter members sitting around their table (and which many young Silver Age fans saw for the first time in a two-page spread in *Showcase* #34).

Stories in those first two issues were written by Fox, Mayer, Bill Finger, and Jerry *Superman* Siegel, with art usually handled by the artist or team associated with the heroes' features in their "home" titles.

For years, collectors and the media have focused all the emphasis on *All-Star* #3 and up, yet those first two mysterious issues are really ground-breaking and historic in their own right... and deserve a second look. The pair currently list (in GD Guide) for $1,100 and $450 respectively, significantly less than the famous #3.

participate in JSA tales as time passed and the membership eventually settled in at its seven-member level after *All-Star* #24 (Spring 1945). Dr. Fate and Starman left in issue #21 and Sandman and The Spectre departed two issues later, all without fanfare or explanation. Wildcat and Mr. Terrific showed up as members in #24 and the latter returned in #27, in place of the Atom.

It is interesting to note that the Atom, having lost his spot in *All-American Comics,* was supposed to be permanently replaced by Wildcat. However, since "A Place in the World" was jumped ahead in the publishing schedule, there were three completed stories still on the shelf in which the Atom appeared. It was decided to give him another chance. The Atom moved to *Flash Comics* and remained in that book and with the team until the end.

He was part of a reasonably steady lineup from then on which consisted of Hawkman, Flash and Green Lantern (both of whom returned to active duty in issue #24), Dr. Mid-Nite and Wonder Woman (who was around but mostly inactive until *All-Star* #38, often appearing only for a panel or two). The seventh member was Johnny Thunder (minus his powerful Thunderbolt after #34) until he was replaced by Black Canary as of issue #40.

Here are a few personal favorites from the Gardner Fox run. In *All-Star* #15 (February/March 1943), which introduces the team's first great recurring villain, Brain Wave, Wonder Woman recruits the members' girl friends (never mind that some of them did not know their beaus' double identities) and dresses them up in the heroes' costumes. In "The Man Who Relived His

ALL STAR COMICS
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A STARTLING STORY OF THE TITANIC STRUGGLE BETWEEN THE JUSTICE SOCIETY OF AMERICA AND THE DIAMOND MEN!
"INVADERS

Alien shape-changers threaten to annihilate 31st Century Earth in the second-to-the-last All-Star (#56, Dec 1950/Jan 1951, right).

ALL-STAR COMICS #3-57 CHRONOLOGY

No Retrocons, No Implants, Just Things the Way They Were...

By Jack Curtin

All-Star Comics #3 (Winter 1940)

"Untitled." First meeting of the JSA. Atom, Dr. Fate, Flash, GL, Hawkman, Hourman, Sandman, and the Spectre. Each narrates a recent adventure for the others. Atom makes reference to Superman and Batman as absent members. Johnny Thunder crashes the party and app. in a text story. The Red Tornado makes a brief one-page app., then leaves in embarrassment because she ripped off her long-johns when coming through the window. Gardner Fox wrote all the stories, beginning a long run on the title.

All-Star Comics #4 (Mar/Apr 1941)

"For America and Democracy." The FBI sends the JSA across the nation to uncover fifth column spies. Atom, Dr. Fate, Flash, GL, Hawkman, Hourman, Sandman, and Spectre once again have individual chapters and Johnny Thunder tags along starring in another text story. He & Atom are captured by the spy ring but the rest of the JSA shows up at the villains' Toledo headquarters just as their teammates are about to be shot. They pummel the spies and fly them, house and all, to Washington and their just desserts.

All-Star Comics #5 (Jun/Jul 1941)

"Untitled." Atom, Dr. Fate, Flash, Green Lantern, Hawkman, Hourman, Sandman and the Spectre are still the lineup as the JSA battles Mr. X, a criminal mastermind. No Johnny Thunder in the main story, but he has another text adventure. Shiera Sanders dons the Hawkgirl costume for the first time in the Hawkman chapter and suffers a gunshot wound almost immediately. Supporting characters, especially girlfriends, were commonplace in these early adventures, but this is the one time that a major event occurs in one of those character's lives; Shiera recovers, of course, and goes on to a long and successful crime-fighting career at Hawkman's side.

All-Star Comics #6 (Aug/Sep 1941)

"The Justice Society Initiates Johnny Thunder" (on cover only). In individual chapters, Atom, Dr. Fate, Flash, Green Lantern, Hawkman, Hourman, Sandman, and the Spectre help Johnny out of trouble without his knowledge. This is the final issue for a while for the Flash, who has earned his own title (All-Flash) and turns the chairmanship over to Green Lantern. Dr. Mid-Nite makes his first appearance in the title in a text story, the only member ever to do so.

All-Star Comics #7 (Oct/Nov 1941)

"The Justice Society of America Raises $1,000,000 for War Orphans" (on cover only). Johnny Thunder replaces Flash in the line-up. Atom, Dr. Fate, Green Lantern, *(Cont. on page 50)*

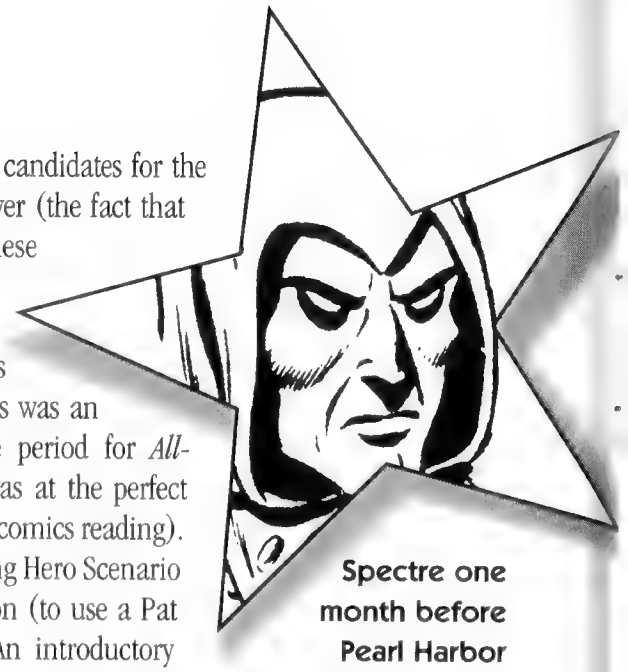
Life" (#21), the JSA uses the time machine from issue #10 to go back and undo the evil deeds of a man on his deathbed so he can die in peace (and die he does, rather than experiencing the usual happy-ever-after comics ending).

And Brain Wave's return in issue #30, "Dreams of Madness," is a wild romp done in semi-cartoon fashion in which the heroes are driven insane by dreams (Hawkman is convinced he's a thermometer, Green Lantern that he's a sun, Atom that he's a sponge-well, maybe you have to be there to understand). In any case, Johnny Thunder saves the day since, ironically, he becomes sane and competent as the result of his nightmare.

Psycho-Pirate, the Wizard, and Solomon Grundy

In addition to Brain Wave, Fox created the only other recurring JSA villains, the Psycho-Pirate and the Wizard. "The Plunders of the Psycho-Pirate" in *All-Star* #23 (Winter 1944) introduced the first of this duo, the man who committed crimes based on human emotions. Fox played around a bit with the formulaic story structure in that issue (as he'd done this once before, in issue #19, "Crimes Set to Music," which began with chairman Hawkman missing and the object of a search by his fellow members). The Atom remains behind to protect the Pirate's intended victim while the other members embark on their individual adventures and eventually learns the identity of the still unknown villain in his solo chapter. But he is shot for his efforts and the team has to rescue their wounded comrade. In Fox's final JSA story, "The Wiles of the Wizard," *All-Star* #34 (April/May 1947), that master villain is convinced that the JSA is actually a gang of clever criminals and presses them to let him join their gang. It's a clever gimmick which turns tiresome by story's end.

Gardner Fox's penultimate story, "The Revenge of Solomon Grundy" in issue #33, is one of my three candidates for the Best JSA Story Ever (the fact that all three of these occur in a span of seven issues means either this was an incredibly fertile period for *All-Star* or that I was at the perfect "Golden Age" of comics reading).



Spectre one month before Pearl Harbor

It is the Missing Hero Scenario done to perfection (to use a Pat Calhoun-ism). An introductory two-pages begins with a lightning bolt freeing GL's monstrous enemy from the power-ring prison he'd been put into over in *All-American Comics*. Scene two shows Emerald Warrior alone at JSA headquarters and responding to a knock at the door only to be shocked by whomever or whatever is on the other side. The JSA arrives soon afterwards to find the headquarters trashed and to leap to the obvious conclusion when they hear of Grundy's escape on the radio. Each members goes off to find and battle the monster (except Johnny Thunder, who fights a Grundy impersonator). The whole team comes together again at the end just in time to save GL from being strangled/drowned by Grundy (that knock at the door turned out to be GL sidekick Doiby Dickles, by the way).

The Golden Age Wonder Woman uses her magic sphere for the last time as she reveals the future to a dying boy in All-Star #48 (Aug/Sep 1949, left).

Evil monarchs from an ancient superrace put the JSA in a trance, threaten atomic holocaust, and try to start WWIII in All-Star #52 (Apr/May 1950, right).

Broome Blockbusters and Kanigher Keys

John Broome (who regrettably passed away just recently), wrote every JSA adventure from #35 through #57 except for the three following his first one, started off his run with a bang in *All-Star* #35 (June/July 1947). "The Day That Dropped Out of Time" is my second contender for Best Story. Per Degaton, a humble laboratory assistant, guns down his mentor, Professor Zee, and steals his time machine to go back and change an event in history, effectively wiping out modern scientific progress. The JSA effort to stop him fails, with Green Lantern being sent ten years into the future by the villain. There he finds a haggard and fugitive JSA in a Degaton-ruled world. Ultimately, GL power-rings the team back to the Battle of Arbela in 331 BC where they set right the engagement between the armies of Alexander the Great and the Persian monarch Darius III, the event which Degaton had changed.

All-Star #36-38 were written by Robert Kanigher and are each key issues in JSA history. Issue #36 featured "The Five Drowned Men," the famous issue in which Superman and Batman served as active members for the first and only time (I can still remember how tickled I was at the concept of The Atom and Johnny Thunder asking these two legendary heroes to sit in for them). #37 introduced the first version of The Injustice Society of the World, formed by the Wizard: Brain

Wave, Vandal Savage, the Thinker, the Gambler and Per Degaton. The confrontation ends with the JSA (including Wonder Woman) captured… and GL apparently dead.

But the Emerald Warrior is alive (surprise!) and, with the help of members of the Junior Justice Society of America (the real-life JSA fan club which first participated in a story way back in issue #16), the good guys win again. #38 marked the last issue in which the JSA members routinely had individual chapters and is memorable for the death of all the male JSA members in the opening pages (they got better, but dying was still more than a bit unusual story in the good old days) and the introduction of Black Canary. Wonder Woman began to take a more active role as of this issue as well.

"Invasion from Fairyland" in *All-Star* #39 (February/March 1948) was Broome's return to the title (for the duration) and is my third candidate for Best Story. The team's working together in units of two or three members gave a new look to JSA adventures, the presence of Black Canary indicated that her appearance the previous issue was not a passing thing and the whole Fairyland concept was a fascinating one. The sequence in which GL, Hawkman, and Johnny Thunder (in his last appearance) switch heads was worth the price of admission all by itself.

"The Plight of a Nation," issue #40, dealt with the issue of juvenile delinquency and involves a Junior JSA member working undercover as part of a tough kid gang. This was Broome's lone venture into the sort of morality-based storyline at which Fox had excelled and it earned the issue a mention in an encyclopedia of the day.

Another Wizard-led Injustice Society is featured in #41's "Case of the Patriotic Crimes," consisting of the Icicle, the Fiddler, the Sportsman, the Harlequin and the Huntress (Wildcat may have gotten sidetracked, but his arch enemy didn't). They again rather easily defeat and capture the entire JSA (the team would end up prisoners of their foes with great regularity under Broome). But Harlequin betrays her fellow criminals and she and Black Canary, who earned official JSA membership at issue's end, free the team from brainwashing.

All-Star #42 (August/September 1948) features the villainy of The Alchemist, Professor Zabor Zodiak (a dead ringer for the JLA's Amos Fortune), and introduced the non-hawk's head Hawkman mask and the Atom's atomic-symbol costume and his new super strength. These were the last costume changes for the team and half the fun of succeeding issues was wondering whether Atom would have short sleeves or long and whether his arm bands would be red or brown. (Sometimes these elements actually changed back and forth in the same issue!)

Over the final 15 issues, Broome varied the JSA's opponents from rather ordinary criminals (Evil Star, a Hollywood crime boss in #44, an outlaw posing as the ghost of Billy the Kid in #47, circus performers who doubled in crime in #54) to more fantastic foes (thieves from a dimension where men were made of gold in #43, comet-like aliens invading the Earth in #49, diamond creatures from beneath the Earth in #51, kings from an ancient race released from suspended animation who put the JSA into a trance for an entire year and brought the world to the brink of WWIII in #52).

A neat twist in issue #46's "Adventure of the Invisible Band" had the team planning the very crimes they then had to prevent (they were overheard by a bumbling amateur detective who unknowingly passed on the schemes to a band of crooks). The now regular team-ups between members seemed more at the writer's whim than for any purpose *(Continued on page 50)*

MEMBERS OF THE JSA

ALL-STAR COMICS #3-57

Atom (Al Pratt)
All-Star #3-26, 28-35, 37-57; second only to Hawkman in app; 1st app: All-American #19 (Nov 1940)

Batman (Bruce Wayne)
All-Star #7 (Cameo); #8 (text story); #36; Honorary Member #3-57; 1st app: Detective #27 (May 1939)

Black Canary (Dinah Drake)
All-Star #38-40 (featured guest); #41-57; Final Golden Age member to join; 1st app: Flash Comics #86 (Aug 1947)

Dr. Fate (Kent Nelson)
All-Star #3-12, 14-21; 1st app: All-American #25 (Apr 1940)

Dr. Mid-Nite (Dr. Charles McNider)
All-Star #8-57; 1st app: Sensation Comics #1 (Apr 1941)

The Flash (Jay Garrick)
All-Star #3-6 (Chairman); #24-57; Honorary Member #7-23; cameo appearances #7-8, 10; 1st app: Flash Comics #1 (Jan 1940)

Green Lantern (Alan Scott)
All-Star #3-6, 7 (Chairman), #24-57; Honorary Member #7-23; cameo appearances #8, 10; 1st app: All-American Comics #16 (Aug 1940)

Hawkman (Carter Hall)
All-Star #3-7, 8-57 (Chairman); most appearances of any member; 1st app: Flash Comics #1 (Jan 1940)

Hourman (Rex Tyler)
All-Star #3-7; 1st app: Adventure #48 (Mar 1940)

Johnny Thunder (n/a)
All-Star #3-4 (Featured Guest), #6-35, 37-39; Thunderbolt appears in #3-4, 6-34; 1st app: Flash Comics #1 (Jan 1940)

Mr. Terrific (Terry Sloane)
All-Star #24; 1st app: Sensation Comics #1 (Jan 1942)

The Sandman (Wesley Dodds)
All-Star #3-21; 1st app: Adventure Comics #40 (Jul 1939)

The Spectre (Jim Corrigan)
All-Star #3-23; First Comics Appearance: More Fun Comics #52 (Feb 1940)

Starman (Ted Knight)
All-Star #8-23; First Comics Appearance: Adventure #61 (Apr 1941, technically Dr. Mid-Nite and Starman joined in All-Star #7, but they became active in #8)

Superman (Clark Kent)
All-Star #7 (Cameo); #8 (Text Story); #36; Honorary Member #3-57; 1st comics appearance: Action Comics #1 (Jun 1938)

Wildcat (Ted Turner)
All-Star #24, 27; 1st comics appearance: Sensation Comics #1 (Jan 1942)

Wonder Woman (Diana Prince)
All-Star #8 (origin and first appearance in backup story); #11 (featured guest); #12, 14-22, 24-37 (Secretary and Honorary Member, appears briefly); #13 (stars in her own chapter); #38-57; first comics appearance: All-Star Comics #8 (Dec 1941)

Information based in part on The All-Star Index #1 (Feb 1987)
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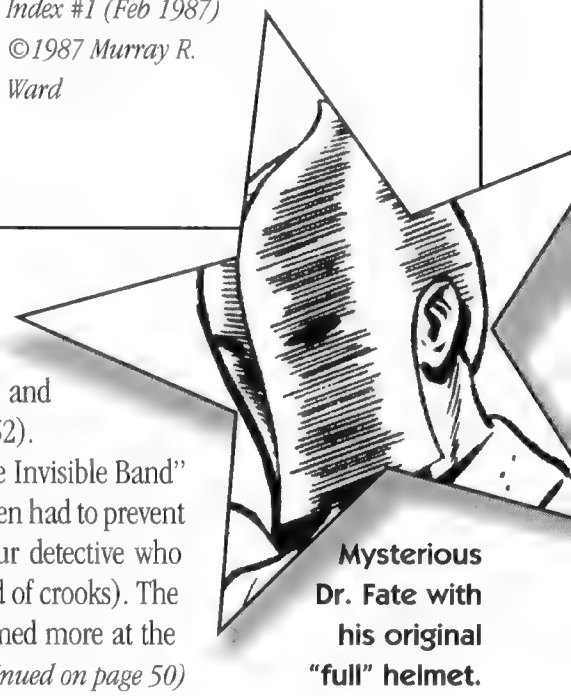


Mysterious Dr. Fate with his original "full" helmet.

WHY'D THEY START WITH #4?

Giant comics have been with DC from the beginning. DC has produced hundreds of squarebound giants, going all the way back to their first in 1937... *New Book Of Comics* #1. Large comics are more expensive to produce, particularly squarebounds, which is why *World's Finest Comics* was cover priced at 15¢ from 1941 until issue #70 (May/June 1954), a time when almost every other comic could be had for a dime. The aftermath of Wertham's *Seduction of the Innocent* also made (then slow moving) flagship titles (like *Batman*) a tough sell at 10¢ per copy. Trying to squeeze an extra nickel out of kids (and their parents) was impossible, as they were consumed with the popular myth of comics leading to a life of crime, juvenile delinquency, drug addiction, and even illiteracy. Even without Wertham's influence, many comics were 52 pages for 10¢ in the mid-1950s, and 15¢ for a 68-page *World's Finest* or *Comic Cavalcade* wasn't such a good deal even for a large company like DC. (*Superman* and *Batman* #1-9, at 100 pages each, were even a dime!)

DC Comics were 10¢ through November 1961, and increased to 12¢ in December, and stayed 12¢ through May 1969. It was not until 1972 that DC counted the inner and outer covers as four more pages, changing the description of their books from a "48 Page Giant" to a "52 Page Giant." Comics are still widely known for page counts that differ from the content, e.g. "80 Page Giants," which have 84 pages, "64 Page Giants," which have 68 pages, and the 52 page giants, originally billed as "48 Page Giants."

CBM DEFINITIONS:

square•bound
(skwâr-bound) *adj.*
Collector's slang term for perfect bound comics.

round•bound
(round-bound) *adj.*
Collector's slang term for saddle stitched comics that use perfect bound-style covers. These usually have a vertical stripe on the front cover that was originally planned to be the spine of a squarebound book.

Format inconsistencies are an inevitable and natural part of the growth process comics publishers experience as they experiment with the market to learn what will sell well for them. But missing issue numbers and sudden changes in title, frequency, price, format, and/or page count can be very confusing to collectors... who are often trying to amass runs of titles.

Understanding a strange, mutating title like, for instance, *DC Special Series* (1977), which varied from standard, to digest, to treasury format can be confusing and frustrating. Not including digest-size comics like *Tarzan Comic Digest* #1 (Fall 1972, 164 pages, 50¢), I have tried to make sense of the development of all of the other DC Giants for a 20-year period, and have indexed each type chronologically.

Some obvious discrepancies in value will become evident when comparing the listings (like the low prices listed for DC *100 Page Super Spectacular* #DC-15 through #DC-22 as opposed to later editions of *100 Page Giants* which list for much more. Since the focus of this article is historical, I have provided 1999 *Overstreet* NM values with little commentary, and invite the careful reader to spot the bargains.

Looking Back

Shortly after the beginning of the Silver Age, the 84 (80) page format was born with the publication of *Superman Annual* #1 (October/December 1960) the first Silver Age DC Annual. It was one of 19 DC "Annuals" published semi-annually, which would surface over the next four years (10/60 to 8/64). Once DC saw that the squarebound giants would sell for a quarter, they took the plunge and published *80 Page Giant* #1 (August 1964) which was originally advertised as *Superman Annual* #9. The cover of the fourth issue, *Batman Annual* #1 (August-October 1961), proudly proclaims "First collection ever published!" Interestingly, the phrase "80 Pages" doesn't appear on any covers until the fifth issue, *Superman Annual* #4 (Winter 1961-62).

The following list of "80 Page Giant Annuals" contains all issues published between October 1960 and July 1964. (Values given are for NM copies listed in the 1999 *Overstreet Price Guide*.)

Silver & Bronze DC GIANTS

Since the early years of the Bronze Age, collectors and historians have wondered what happened to DC 100 Page Super Spectacular #1-3. Turns out a possible solution to this perplexing comic book numbering mystery may have been right under our noses all along! BY JON MCCLURE

Superman Annual #1 (10/60, reprints Action #252, Lois Lane #1) $900
Superman Annual #2 (Win 1960-61, Super-villain issue) $400
Superman Annual #3 (Sum 1961, Strange Lives Of Superman) $275
Batman Annual #1 (8-10/61, 1001 Secrets of Batman & Robin) $650
Secret Origins Annual #1 (8-10/61, reprints SA Green Lantern #1) $540
Superman Annual #4 (Winter 1961-62, 11th Legion app., 1st origins) $225
Batman Annual #2 (Winter 1962, Giant 1962 pin-up calendar) $285
Batman Annual #3 (Summer 1962, Joker cover, stories) $295
Lois Lane Annual #1 (Summer 1962, reprints Lois Lane #12) $180
Superman Annual #5 (Summer 1962, all-Krypton issue) $180
Superman Annual #6 (Winter 1962-63, reprints Adventure #247) $165
Batman Annual #4 (Winter 1962-63, reprints Batman #122, Secret Adventures) $130
Batman Annual #5 (Summer 1963, Strange Lives of Batman & Robin) $130
Lois Lane Annual #2 (Summer 1963, reprints Lois Lane #16) $120
Superman Annual #7 (Summer 1963, reprints Adventure #275) $120
Flash Annual #1 (10-12/63, origin Kid Flash, Golden Age reprints) $395
Batman Annual #6 (Winter 1963-64, Greatest Mystery Cases) $100
Superman Annual #8 (Winter 1963-64, all origins issue) $105
Sgt. Rock's Prize Battle Tales #1 (Winter 1964, new Kubert cover) $290
Superboy Annual #1 (6/64, reprints Origin of Krypto) $165
Batman Annual #7 (7/64, Batman Family issue) $100

(Special thanks to Bill Alexander, John Canfield, Terry Hoknes, and Doug Sulipa for their generous help with research.)

...and beyond!

By July 1964, DC knew they had a great new way to make money. 80 Page Giants allowed DC editors to put together collections of similar stories (Alien Worlds, Origins, Villains, etc.) and publish them without the production costs associated with new material, and they got slightly more than twice the money for every book sold. Diverse collections of favorite stories had never been compiled or marketed quite like this before, and readers loved it!

The following list of 80 Page Giants contains issues #G1 through #G56 which were published between August 1964 and March 1969. Issues #G1 through #G15 appeared under the title 80 Page Giant, and issues #G1 through #G56 appeared within their own titles, the issues of which are noted. All have 25¢ cover prices. Issues #G57 (April 1969) through #G89 are 68-page giants. #G57 through #G85 (August 1971) have 25¢ covers, and #G86 (September 1971) through #G89 (November 1971) have 35¢ covers. Issues #G1-15 and #G16 through #G75 are squarebound. (Values given are for NM copies are from the 1999 *Overstreet Price Guide*.)

G1 - Superman Annual (8/64, Really Superman Annual #9, Imaginary Adventures) $470
G2 - Jimmy Olsen (9/64, reprints Jimmy Olsen #31) $280
G3 - Lois Lane (10/64, reprints Lois Lane #21) $220
G4 - Flash (11/64, reprints Showcase #14) $220
G5 - Batman (12/64, 25th anniversary special) $220
G6 - Superman (1/65, Fantastic Things and Creatures) $180
G7 - Sgt. Rock (2/65, Prize Battle Tales #2) $185
G8 - More Secret Origins (3/65, reprints Detective #38) $400
G9 - Flash x (4/65, reprints Flash #106, 117, 123) $165
G10 - Superboy (5/65, Greatest Foes And Menaces) $165
G11 - Superman (6/65, all Luthor issue) $165
G12 - Batman (7/65, Strange Worlds, Bizarre Adventures) $165
G13 - Jimmy Olsen (8/65, reprints Jimmy Olsen #16, 17, 35) $165
G14 - Lois Lane (9/65, Superman's Other Girlfriends) $165
G15 - Superman and Batman (10/65, reprints World's Finest #95) $165

G16 - JLA #39 (10-11/65) $90
G17 - Batman #176 (11-12/65, Joker cover) $70
G18 - Superman #183 (12/65-1/66) $55
G19 - Our Army At War #164 (1-2/66) $80
G20 - Action #334 (2-3/66, Supergirl) $55
G21 - Flash #160 (3-4/66, Golden Age Flash) $85
G22 - Superboy #129 (4-5/66, origin Mon-el) $40
G23 - Superman #187 (5-6/66) $55
G24 - Batman #182 (6-8/66, Joker cover) $60
G25 - Jimmy Olsen #95 (8-9/66) $40
G26 - Lois Lane #68 (9-10/66) $55
G27 - Batman #185 (10-11/66) $60
G28 - World's Finest #161 (10-11/66) $35
G29 - JLA #48 (11-12/66) $50
G30 - Batman #187 (12/66-1/67, Joker cover) $60
G31 - Superman #193 (1-2/67) $55
G32 - Our Army At War #177 (2-3/67) $50
G33 - Action #347 (3-4/67) $38
G34 - Flash #169 (4-5/67, expanded origin) $85
G35 - Superboy #138 (5-6/67) $40
G36 - Superman #197 (6-7/67) $55
G37 - Batman #193 (7-8/67) $48
G38 - Jimmy Olsen #104 (8-9/67) $40
G39 - Lois Lane #77 (9-10/67) $45
G40 - World's Finest #170 (10-11/67) $35
G41 - JLA #58 (11-12/67) $48
G42 - Superman #202 (12/67-1/68, Bizarro) $40
G43 - Batman #198 (1-2/68, Joker cover) $65
G44 - Our Army At War #190 (2-3/68) $45

Silver & Bronze DC Giants

G45 - Action #360 (2-3/68, Supergirl) $38
G46 - Flash #178 (4-5/68) $70
G47 - Superboy #147 (5-6/68, 1st origin Legion) $27
G48 - Superman #207 (5-6/68, 30th anniv.) $38
G49 - Batman #203 (7-8/68, Batcave) $42
G50 - Jimmy Olsen #113 (8-9/68) $33
NO "G" on cvr. - Young Love #69 (8-9/68) $20
G51 - Lois Lane #86 (9-10/68) $36
G52 - World's Finest #179 (10-11/68) $32
G53 - JLA #67 (11-12/68) $42
G54 - Superman #212 (12/68-1/69) $38
G55 - Batman #208 (1-22/69, new origin) $42
G56 - Our Army At War #203 (2-3/69) $40
G57 - Action #373 (3-4/69, Supergirl) $33
G58 - Flash #187 (4-5/69) $48
G59 - Superboy #156 (5-6/69) $20
G60 - Superman #217 (8-7/69) $38
G61 - Batman #213 (7-8/69, 30th Anniv.) $60
G62 - Jimmy Olsen #122 (8-9/69) $33
G63 - Lois Lane #95 (9-10/69) $36
G64 - World's Finest #188 (10-11/69) $32
G65 - JLA #76 (11-12/69) $35
G66 - Superman #222 (12/69-1/70) $38
G67 - Batman #218 (1-2/70) $40
G68 - Our Army At War #216 (2-3/70) $40
G69 - Adventure #390 (3-4/70) $27
G70 - Flash #196 (4-5/70) $48
G71 - Superboy #165 (5-6/70, Krypto) $20
G72 - Superman #227 (6-7/70, all Krypton) $36
G73 - Batman #223 (7-8/70) $31
G74 - Jimmy Olsen #131 (8-9/70) $33
G75 - Lois Lane #104 (9-10/70) $36
G76 - World's Finest #197 (10-11/70) $30
G77 - JLA #85 (11-12/70) $28
G78 - Superman #232 (12/70-1/71, all Krypton) $36
G79 - Batman #228 (1-2/71) $31
G80 - Our Army At War #229 (2-3/71) $40
G81 - Adventure #403 (3-4/71, Legion) $28
G82 - Flash #205 (4-5/71) $35
G83 - Superboy #174 (4-5-6/71) $20
G84 - Superman #239 (6-7/71) $38
G85 - Batman #233 (7-8/71) $31
G86 - Jimmy Olsen #140 (8-9/71) $33
G87 - Lois Lane #113 (8-9/71) $36
G88 - World's Finest #206 (10-11/71) $28
G89 - JLA #93 (10-11/71) $28

80 Page Giants (as shown above) had their own title from August 1964 to October 1965. With *Justice League Of America* #39 (#G-16, November 1965), the 80 Page Giant series was absorbed into the various individual titles but continued the "G" numbering on the covers in addition to the regular issue number.

Because the giants were intended to have an extended shelf-life, cover dates are sometimes several months ahead of their actual newsstand appearance, in the hope of preventing premature returns. Because of this distribution anomaly, collectors have been amazed to discover that *Justice League Of America* #48 (#G -29, November/December 1966), *Batman* #187 (#G-30, December 1966/January 1967), *Action Comics* #347 (#G-33, March/April 1967), and *Adventure Comics* #403 (#G-81, March/April 1971) are dated the month before they actually came out! Another "Giant" anomaly is #G-68 which mistakenly has "G-58" printed on the cover.

Although most of the major DC titles saw some 80 Page Giants appear within their issue runs, some titles like *Brave & Bold, Green Lantern,* and *Detective* saw none at all (perhaps because the *Batman* title had so many).

The "lost" 80 Page Giant in *Young Love* #69, a scarce issue not listed in *Overstreet,* and the only one with no letter in front of the number... probably because a romance book was an unlikely addition to a series dominated by superhero and war titles.

Swing with Scooter #20 and *Sugar & Spike* #85 were both 68 Page Giant "Summer Fun" one-shots which appeared August through September 1969. From June 1969 to July 1971 DC comics cost 15¢, increasing to a quarter with the birth of the 52 Page Giant, preceded by the 68 Page Giant.

The following list of 68 Page Giants contains all issues published between October 1968 and July 1971. Issues published before September 1970 are squarebound. (Values given are for NM copies listed in the 1999 *Overstreet Price Guide.*)

Binky #77-79 (2-3/71, 4-5/71, 6-7/71) $26
Date With Debbi #13-16 (1-2/71, 3-4/71, 5-6/71, 7-8/71) $18
DC Special #1-13 (10-12/68 through 10-12/70, 1-2/71 through 7-8/71) $22-$60
From Beyond The Unknown #7-11 (10-11/70 through 6-7/71) $20
G I Combat #144-48 (10-11/70 through 6-7/71) $14
68 Page Giant (formally 80 Page Giant) #57-85 (4/69 through 7-8/71) $20-$60
Super DC Giant #13-26 (9-10/70 through 7-8/71) $18-$225
Swing With Scooter #20, 32-34 (8-9/69, 2-3, 4-5, 6-7/71) $28-$30
Strange Adventures #226-231 (9-10/70 through 7-8/71) $15
Sugar & Spike #85, 94-96 (8-9/69, 2-3. 4-5. 6-7/71) $50-$60
Three Mousketeers #5-7 (1-2, 3-4, 5-6/71) $35
Young Romance #170-72 (2-3, 4-5. 6-7/71) $18

Of all of the 68 Page Giants, *Super DC Giant* is the most noteworthy and contains by far the scarcest and most expensive issues. The following list contains all issues published between September/ October 1970 and July/August 1971. Issues #S1-S12 do not exist. (Values given are for NM copies listed in the 1999 *Overstreet Price Guide.*)

S-13 Binky 9-10/70 (reprints Leave it to Binky; scarce) $85
S-14 Top Guns Of The West 9-10/70 (reprints Johnny Thunder, etc.) $26
S-15 Western Comics 9-10/70 (Intro Half-Breed by Gil Kane) $26
S-16 Brave & Bold 9-10/70 (reprints B&B #57, #67) $26
S-17 Love 1970 9-10/70 (lead stry new, o/w reprints) $190
S-18 Three Mousketeers 10-11/70 (1950's reprints Sheldon Mayer) $75
S-19 Jerry Lewis 10-11/70 (reprints Adventures of Jerry Lewis) $70
S-20 House Of Mystery 10-11/70 (new art on Cain, o/w rep) $40

S-21 Love 1971 1-2/71 (lead story new, o/w reprints) $225

S-22 Top Guns Of The West 2-3/71 (reprints Johnny Thunder, etc.) $18

S-23 Unexpected 3-4/71 (reprints Tales Of The Unexpected) $24

S-24 Supergirl 5-6/71 (reprints Action Comics #295-98) $24

S-25 Challengers Of The Unknown 7-8/71 (reprints Challengers #4, #6, #8) $18

S-26 Aquaman 7-8/71 (reprints Showcase #30, Adventure #251) $18

68 Page Giants are the offspring of the 80 Page Giants (but are not as well known) and the 52 Page Giant is the offspring of the 68 Page Giant (which is also better known). There are several reasons why this is true. 80 Page Giants were published for nearly nine years featuring many popular titles. Most 68 Page Giants were published for only ten months, from September 1970 through July 1971. An exception is DC Special, the first eight issues of which are squarebound, with issue #1 dated October/December 1968. The last squarebound 68 Page Giants DC published were Strange Adventures #226 (September/October 1970) and Lois Lane #104 (#G-75, September/October 1970). 68 Page Giants published after September 1970 have standard saddle stitched (and less expensive) binding, and feature the words "25¢ giant series" or "25¢ series" on the covers or the spines until July 1971. Strange Adventures #226, the only 68 page squarebound giant in the series, says "Gigantic Strange Adventures" on the cover, and is the key to understanding why the 68 Page and 52 Page Giants have stripes with writing down the spine (52 Page Giants read "Bigger and Better").

DC Special and *68 Page Giant* predate *Strange Adventures* #226 (September/October 1970) and *Super DC Giant* #S-13 (September/October 1970)) by two years, when the 68 page format was squarebound. In October 1970, all DC *68 Page Giants* reverted from squarebound to saddle stitch (standard) binding, and DC increased the number of giants it published, signaling a new era of giants. That's why *Super DC Giant* had to be canceled in July 1971 with issues #S-25 and #S-26. Both issues were cover dated August 1971, and with the format shrinking and the price staying the same, DC had to publish them quickly (so quickly, in fact, that they advertised them together in house ads). *68 Page Giants* #G-86 and #G-87 (both 68 Page Giants cover dated September 1971), as well as #G-88 and #G-89 (both cover dated November 1971) have 35¢ covers, because they were "stuck" between formats. In August, DC began selling the 52 Page Giants. Called 48 Page Giants on the covers until January 1972, the correction was unintentionally delayed on some titles like *Phantom Stranger* and *Ghosts* until March 1972! Just like *Super DC Giant,* giant issues #G-86 through #G-89 had run out of time, and although the new selling phrase for 52 Page Giants was "bigger and better," the "bigger" part was definitely not true.

Why is *Strange Adventures* #226 so important? It proves that all of the DC giants were meant to be squarebounds! The stripe with writing on the covers of 68 and 52 Page Giants is actually the spine of a squarebound folded around front!

The *Overstreet Price Guide* makes no mention of *Date With Debbi* #13 or 16, or *Young Romance* #170-72, just to name a few, and this alone is enough to reduce the listed value listed in the *Guide,* although in practice, dealers and collectors accept giants as more desirable than regular issues, and price them accordingly, whether listed in the *Guide* or not.

Many of the DC comics of the early 1970s were written by familiar talents like Len Wein, Michael Fleisher, and Denny O'Neil, and rendered by artistic masters like Neal Adams, Nick Cardy, Mike Kaluta, and Berni Wrightson, just to name a few. Denny O'Neil and Neal Adams won the comic industry's academy award for their work on the Green Lantern/Green Arrow series. Some of the best stories, covers and artwork ever produced in comics were published by DC during the early Bronze Age, and for a short but wonderful time (from August 1971 to June 1972) every DC comic became a 52 Page Giant and sold for a quarter!

Although appreciated more today than ever before, such treasures may not have been the bargain DC pitched them as in 1971. For an eleven month experiment, the words "bigger and better" (which appeared on the spine of every 52 Page Giant) were used to obfuscate the loss of twelve pages from the "giant" format (from 68 pages, down to 52 pages, for 25¢), and later used to transition into the standard 36 page comic with the now-infamous "Now only 20 cents" (which appeared on the covers of most DC comics cover dated July and August 1972). Most readers immediately noticed how much thinner their favorite comic was, and DC was deluged by mail lamenting the passing of the 52 Page Giants and confronting the loss of half the pages with only a nickel reduction in price.

Bi-monthly books dated July/August 1971 on the title page have August cover dates, but have a 15¢ cover price, and so are not included. Similarly, books dated June/July 1972 on the title page, although cover dated July, have 25¢ covers and are 52 Page Giants, and are therefore included. All 52 Page Giants have a 25¢ cover price.

The following list of 52 Page Giants contains 305 issues published from August 1971 through June 1972. Missing numbers indicate a 100 Page Spectacular. (Values given are for Near Mint copies listed in the 1999 *Overstreet Price Guide.*)

Action #403-413 (8/71 - 6/72) $15

Adventure #409-415, 417-420 (8/71 - 6/72) $13

All Star Western #7-11 (8-9/71 - 4-5/72) $16-$195

Batman #234-237, 239-242 (8, 9, 11, 12/71 - 2, 3, 5, 6/72) $20-$110

Binky #80-81 (8-9, 10-11/71) $20

Brave & Bold #97-102 (9, 11/71 - 1, 3, 5, 7/72) $10-$42

Dark Mansion of Forbidden Love #1-4 (9-10/71 - 3-4/72) $40-$120

Date With Debbi #17 (9-10/71) $16

DC Special #14-15 (9-10, 11-12/71) $22

Detective #414-424 (8/71 - 6/72) $22

Flash #208-213, 215-216 (8, 9, 11, 12/71 - 2, 3, 5, 6/72) $20-$28

Forbidden Tales of Dark Mansion #5 (5-6/72) $26

Forever People #4-9 (8-9/71 - 6-7/72) $10-$20

From Beyond The Unknown #12-17 (8-9/71 - 6-7/72) $16

Ghosts #1-5 (10/71 - 6/72) $30-$80

G I Combat #149-154 (8-9/71 - 6-7/72) $18-$10

Girls' Love Stories #161-170 (8, 10/71 - 6/72) $24

Girls' Romances #159-160 (9-10/71) $22

Green Lantern #85-89 (8-9/71 - 4-5/72) $14-$52

Heart Throbs #133-142 (8-9, 10/71 - 6/72) $22

House Of Mystery #194-203 (9/71 - 6/72) $16-$24

House Of Secrets #93-98 (8-9/71 - 6-7/72) $18-$20

Jimmy Olsen #141-150 (9/71 - 6/72) $18

JLA #91-92, 94-99 (8,'9, 11, 12/71 - 2,3,5, 6/72) $18-$80

Korak, Son Of Tarzan #46 (5-6/72) $10

(Continued on page 56)

The Silver Age of The

By
Mark Ameen Johnson

JUSTICE SOCIETY OF AMERICA

"Daddy, why is the Flash wearing a different costume in the second story?"

In my hands lay a tattered *Justice League of America,* new only a couple of days earlier but already loved to death. I had known heroes like Superman and Batman from television, but I had just met Flash and all those green people (Lantern, Arrow, and the Martian Manhunter). In the first and third story, their team, the Justice "Lee-ah-gee" of America, fought super-villains, angry crowds, and giant elemental monsters. No problem. But the second story puzzled me. Here the Justice Society of America (JSA) battled a man with a star-shaped head in Hollywood. Weren't the Society and the "Lee-ah-gee" the same team? They both had "justice" in their names.

"And look at the green guy with the ring, Dad. He's not even wearing green in the next story."

My father, Knower of All Things, proceeded to enlighten his nine-year-old. "It's really simple, son. You see, when superheroes battle the bad guys, they get really dirty and have to take their costumes to the cleaners. So sometimes they wear spares." Ah ha! The Flash whisked through intergalactic dimensions faster than light in order to return to Earth before his dry cleaner closed up shop for the evening. Made sense. I passed this arcane knowledge on to others in my pre-teen crowd, and they bought it without question... until we came across Earths One and Two a few months later. At that point I enlightened my father.

When I first encountered the Justice League of America (JLA) and its JSA buddies in 1974, the Silver Age of superheroes (1956 to the late 1960s) had already changed the nature of DC comics. The Golden Age heroes of the 1940s had survived the limbo of the '50s when all of DC's big guns save Superman, Batman, and Wonder Woman disappeared without warning... by coming back during the Silver Age. At the time Barry Allen was the Silver Age Flash, the only one in existence. Based largely on Jay Garrick, the Golden Age Flash, Barry-Flash's 1956 debut (in the famous *Showcase* #4) had paved the way for recreated versions of other Golden Age greats like Green Lantern, Hawkman, and Atom. Still, they were not the 1940's heroes who had fought fascism and ushered in the post-war years. The editors and writers (primarily Julie Schwartz, John Broome, and Gardner Fox) who loved the original Flash, Green Lantern, et al had to come up with a creative way to bring them back.

The first hero to re-emerge from never-never land was Jay-Flash, DC's most popular 1940's character after the big three. Part of the charm of the

The Silver Age of the JSA

story in which the two Flashes meet (*Flash* #123, September 1961) is Jay-Flash's being Barry-Flash's boyhood hero come to life.

Imagine being a comic collector who is accidentally transported to a parallel Earth, looks up his favorite hero in a phone directory, and then walks to that hero's apartment, rings his bell, and meets him face to face. And then imagine working on a case with him before day's end. What a premise!

From the moment Jay-Flash appears, he is a benevolent, idealized grandfather figure from a Rockwell drawing, exactly what most of us would want our hero to be. Here it is also that DC gives birth to a central idea which defines continuity from 1961 to 1985: Earths One and Two. The JLA lives with us on Earth-One, and their predecessors (our parents' heroes) remain on the Golden Age world of Earth-Two. Two Flashes, two Green Lanterns, two Hawkmans... and no cleaners.

Some fans may have just corrected me. After all, we live on Earth-Prime, not Earth-One. Ah, but that is Bronze Age (1970s) continuity; there is no Earth-Prime in the Silver Age. According to *Justice League* #21 (August 1963), Earth-Two is "a duplicate Earth occupying the same space as our own Earth" (emphasis mine). It is not until the late '60s that the nature of "our own Earth" begins to change. In 1968 (*Flash* #179), Barry-Flash visits DC editor Julie Schwartz on an unnamed Earth that, by 1975 (*Justice League of America* #123 and #124), would be identified as our Earth: Earth-Prime. Ours would become a world with no superheroes... but with plenty of comic book writers and artists who dream about the real adventures of alternate-earth superheroes and turn them into panel art. Interestingly, Earth-Prime would be destroyed in the 1985/1986 maxi-series Crisis on Infinite Earths, so you and I no longer exist.

All right, I am a figment of my imagination. But at least the Justice Society is real. *Flash* #129 (June 1962), Jay-Flash's second Silver Age appearance, reintroduces five JSA heroes in a cameo flashback: Dr. Mid-Nite, Black Canary, and the Golden Age Green Lantern, Hawkman, and Atom. However, the JSA's first true Silver Age appearance is in *Flash* #137 (June 1963)... although for most of the issue Johnny Thunder, the Golden Age Wonder Woman, and the aforementioned heroes minus Black Canary are the frozen prisoners of Vandal Savage, another Golden Age great that will forever be listed in the Villains Hall-Of-Fame.

When the Flashes of both earths rescue them, Wonder Woman suggests that the old JSA start anew. It has been twelve years in both their time and ours since the JSA's last appearance in *All-Star* #57 (February/March 1951), but we loyal fans only have to wait a couple of months to see them in action in *Justice League of America* #21 and 22.

And it is well worth the wait. True... there are a few gray hairs showing and their faces are lined with the passage of time... but their mighty powers are only slightly dimmed. Under the Justice Society's "revised bylaws," which would never be followed or mentioned again, the team has a rotating membership of seven "chosen by lot." I guess this is as a good a way as any to explain why different JSAers appear in each story or cameo. The seven in this tale are Dr. Fate, Hourman, Black Canary, and the Golden Age Flash, Green Lantern, Hawkman, and Atom. Dr. Fate wears the original full helmet from the early '40s that gives him the mysterious appearance one would expect of an ancient Egyptian wizard borrowing a young archaeologist's body. I have always thought that his half helmet from the middle of WWII makes him look too friendly. After all, villains are supposed to be afraid of him.

The very mention of their archfoes and the upcoming battle is enough to make Black Canary giddy. "SIGH" she exclaims, "I feel younger already!" Hawkman throws his arms around Flash and Atom, ready to bring back the good old days by teaming up together. Black Canary makes a beeline for Green Lantern, her fellow blond, since they have "had some great adventures side by side."

Then all-powerful Dr. Fate and all-but-semi-useless Hourman, the

Atom #29 (Mar 1967) Featured the Atom and the revival of the Golden Age villain The Thinker.

Spectre teamed up with the Silver Age Flash in Brave & Bold #72 (Jul 1967).

only unpaired heroes, form a mismatched alliance in something reminiscent of the last people left unchosen in a junior high school gym class. The three mini-teams streak forward, Lantern and Canary gazing lovingly at each other, Flash watching his feet, and everyone else staring at the reader. Out from their new headquarters stream the old-timers filled with new life, eager for the matching of wits and muscles with their own crime champions. The JSA allies itself with the JLA and, after being transported between earths more than once and initially facing defeat, the teams work as one to defeat their adversaries in two delicious battle pages drawn without word balloons or panels. But is the alliance really necessary? I, for one, am sure the JSA could have done the job unaided and left the JLA to eat its dust. Heck, Dr. Fate alone could have taken out the baddies with his slits covered.

Standing triumphantly over the unconscious bodies of the defeated villains, the heroes promise to keep in touch. Thus begins a tradition that lasts until the mid-'80s: the annual two-part JSA/JLA team-ups in the August and September issues of the League's magazine, issued as school let out for summer break. (I wonder which event young fans anticipated more.)

The teams' next combined adventure is its best: "Crisis on Earth-Three" (*Justice League of America* #29 and 30, 1964). Yes, Earth-Three, that crazy world where, in an almost Bizarro fashion, Columbus discovered Europe and Abe Lincoln shot President John Wilkes Booth. Earth-Three has no superheroes to protect it from its indigenous (JLA-based) Crime Syndicate: Ultraman (who gains a new power every time he bathes in the rays of green Kryptonite), Johnny Quick (a speedster unrelated to his Golden Age namesake), Power Ring (the first Green Lantern with a receding hairline), Superwoman (a renegade Wonder Woman despite her name), and, finally, Owlman (who looks like a walking potato chip commercial). Tired of life on a world with no other super-beings to challenge them, they decide to go on a crime spree on Earth-One, where, to their chagrin, each is defeated in turn by a member of the Justice League.

But the Crime Syndicate quickly turns the tables on the JLAers, for as each defeated villain shouts or barely manages to whisper "Volthoom!" (the name of the Buddhist monk who gave Power Ring his magical jewelry) he or she is teleported back to Earth-Three and re-energized. Any Leaguer in physical contact with a villain is also teleported but left dizzy and confused. The Crime Syndicate quickly defeats the heroes but it is unable to take pleasure in its victory. Each team has merely proven superior on its own homeworld.

Dr. Fate, Dr. Mid-Nite, and the GA Flash guest star in Flash #170.

Almost missing the Silver Age, the GA Superman finally arrived in JLA #73 (ABOVE) & 74, the last crossover issue of the 1960s (Summer, 1969).

Then Ultraman peers into the nether regions that separate the earths and discovers Earth-Two, declaring it the perfect location for a battle on neutral territory to determine which team is mightier. The Syndicate teleports the JLA back to its native Earth-One and magically renders it helpless. Then the villains plot the defeat of the JSA.

Like some cosmic soap opera (As the Worlds Turn?) the scene shifts to Earth-Two where Dr. Mid-Nite, Starman, Dr. Fate, Hawkman, and the Black Canary (five JSAers with no League or Syndicate counterpart, natch!) ponder their fate. (The Earth-One Hawkman had yet to join the League.) They know they are in danger as they gaze at Ultraman's eyes via a television wall unit that tunes into Earth-Three. (Talk about amazing reception!) When Starman uses his Cosmic Rod to determine that the eyes are on a parallel Earth, Black Canary wonders if she is looking at Earth-One. (How strange that the JSAers know the correct frequency for Earth-Three before they know the planet exists.) Dr. Fate magically boosts the range of a giant crystal ball that just happens to be sitting in the middle of the JSA conference room; it shows him the helpless JLAers on

1st Silver Age Appearances of DC Golden Age Characters

—By Mike Wilbur

Atom - 2 pg flashback Flash #129 (Jun 1962); 1st "live" appearance Flash #137 (Jun 1963)

Black Canary - 2 pg flashback Flash #129 (Jun 1962); 1st "live" appearance JLA #21 (Aug 1963)

Dr. Fate - JLA #21 (Aug 1963)

Dr. Midnite - 2 pg flashback Flash #129 (Jun 1962); 1st "live" appearance Flash #137 (Jun 1963)

Flash - Flash #123 (Sep 1961)

Green Lantern - 2 pg flashback Flash #129 (Jun 1962); 1st "live" appearance Flash #137 (Jun 1963)

Hawkman - 2 pg flashback Flash #129 (Jun 1962); 1st "live" appearance Flash #137 (Jun 1963)

Hourman - JLA #21 (Aug 1963)

Johnny Turner and Thunderbolt - JLA #37 (Aug 1964)

Mr. Terrific - JLA #37 (Aug '64)

Sandman - JLA #64 (Aug 1968)

Spectre - Showcase #60 (Feb 1966)

Starman - JLA #29 (Aug 1964)

Golden Age Superman - JLA #73 (Aug 1969)

Wildcat - Brave & Bold #62 (Nov 1965)

Wonder Woman - two page flashback in Flash #129 (Jun 1962); first "live" appearance in Flash #137 (Jun 1963)

The Silver Age of the JSA

JLA #37 is arguably the most interesting JSA/JLA team-up of the era. Hardly a team-up at all, it is the first full-length adventure of the JSA since the Golden Age! Even the cover of issue #37 anticipates the reader's reaction in large letters: "WHAT?! Not a single member of the mighty Justice League on this cover?"

Earth-One. He then uses his power to hurl "sorcerous bolts of power into Earth-One," breaking Power Ring's spell long enough for Earth-One's Flash and Wonder Woman to warn the JSA, ball to ball, about the impending invasion and the Volthoom trap.

JUSTICE LEAGUE of AMERICA
12¢
WHAT?! NOT A SINGLE MEMBER OF THE MIGHTY JUSTICE LEAGUE ON THIS COVER?
WHY ARE THE SUPER-HEROES OF THE EARTH-ONE UNIVERSE BATTLING THE MENACE OF A LIVING LIGHTNING BLAST ON "The EARTH--WITHOUT A JUSTICE LEAGUE!"
THE ATOM
GREEN LANTERN
DOCTOR FATE
THE FLASH
MR. TERRIFIC
A SUPER-SPECTACULAR THAT IS SURE TO BECOME A CLASSIC!

Suddenly, Johnny Quick magically jumps out of a large globe that Hawkman has been studying and attacks the feathered fury. The other Syndicate villains leap out of screens, maps, and, of course, the giant crystal ball, each attacking an Earth-Two hero. After beautifully-orchestrated one-on-one battles and creative applications of the JSA's powers, the Syndicate is defeated. But suddenly everyone is teleported to Earth-Three, and the JSA is "dazed and helpless." It seems Owlman had Power Ring magically make the JSA's cry of victory, not the word Volthoom, trigger instant teleportation. Those sneaky villains!

The Syndicate summons the Leaguers to Earth-Two, where JLA strategy ensures that the villains receive more power than they can handle and become overconfident. To the Syndicate's astonishment, the JLA wins. In short, a terrific story with a well wrought climax… even if the JLA has to come to the JSA's rescue.

No JLA on the cover?

In contrast to 1964's equal treatment of both teams, the 1965 pairing (*Justice League of America* #37 and 38) is arguably the most interesting JSA/JLA team-up of the era. It is hardly a team-up at all; rather, it is the first full-length adventure of the JSA since the Golden Age. After needing the JLA's help in '63 and '64, the JSA finally saves the day without any help from the League, which is reduced to cameo appearances in its own magazine. Even the cover of issue #37 anticipates the reader's reaction in large letters: "WHAT?! Not a single member of the mighty Justice League on this cover?" Yeah, I thought the first time I saw it, who needs 'em?

This story paves the way for many solo JSA appearances in the '60s. In fact, the advertisement at the end of issue #38 is for a Starman/Black Canary team-up in The *Brave & Bold* #61 (August/September 1965) with its great Murphy Anderson-rendered cover. "What's all the hullabaloo about?" asks the ad. "It's time for the sensational comeback of two of the greatest super-stars in DC's history!"

Starman and Black Canary continue their adventure in *Brave & Bold* #62. *Showcase* #55 and 56, also issued in 1965, feature a Dr. Fate/Hourman team-up and the first solo appearance of the Golden Age Green Lantern in the Silver Age. The very next year, *Showcase* #60 reintroduces the Spectre, who is the star of the 1966 JSA/JLA team-up, appears in additional issues of *Showcase*, gets his own series for nine issues (1967-1969), and teams up with Barry-Flash (*Brave & Bold* #72, 1967) and the Earth-One Batman (*Brave & Bold* #75, 1967/1968). Further, the Golden Age Green Lantern makes numerous guest appearances in his counterpart's book while the Golden Age Atom chalks up two in his namesake's magazine. Not surprisingly, a few JSAers continue to appear in *Flash*, where it all began, from time to time.

One of my favorite Earth-Two/Earth-One team-up issues is the often-overlooked *Atom* #36 (April/May 1968). To my knowledge, this book gives readers their only Silver Age glimpse, if not their only post-Golden Age glimpse, into the private life of Al Pratt, the Golden Age Atom. In '40s continuity, Pratt is a college student; by the '60s he has become a professor. But that is hardly what makes

Silver Age JSA… Believe it or not!

By Mike Wilbur

▼ The Golden Age Batman never made a Silver Age appearance!
JLA #55 (Aug 1967) features the first appearance of adult Dick Grayson (Robin) and also contains the first mention of the "semi-retired" Batman. But the Golden Age Batman never made an appearance during the 1960s!

▼ The GA Superman almost didn't have a Silver Age appearance! The Golden Age Superman finally appeared in *JLA* #73 & 74 the last crossover issue of the 1960s which was published the summer of 1969.

▼ The Golden Age Flash was shown in *Showcase* #4!
While the Golden Age Flash did not actually appear, Barry Allen is shown reading and reminiscing over the comic book adventures of the Golden Age Flash in *Showcase* #4 (Sep/Oct 1956), and other early Silver Age Flash appearances.

▼ *Showcase* #34 featured the cover graphic from *All Star* #3!
Even though no actual Golden Age characters appeared in the story in *Showcase* #34 (Sep/Oct 1961) which introduced the Silver Age Atom and was cover-dated only one month after the legendary *Flash* #123)… it did feature a two-page text article on the Golden Age Atom and his fellow members of the JSA with a graphic lifted from the cover of *All-Star Comics* #3. This was the first time most young DC readers really conceptualized the idea of the an "older" assemblage of DC heroes.

our unexpected peek into his civilian life so interesting. When a wealthy, attractive woman expresses interest in dating him, Pratt (drawn to perfection by Gil Kane and Sid Greene by the way) beams for several panels and rubs his hands together in glee. Yes, even a superhero who has traveled to other worlds and helped save his own many times can be politically incorrect and enjoy a hot date. Every time I reread the issue, I want to get to know Pratt better.

Both Atoms appear on the cover of *Atom* #36; in contrast, the appearance of Dr. Fate, Dr. Mid-Nite, and Jay-Flash in *Flash* #170, another favorite, comes as a surprise. Nothing on its cover or its first few pages reveals the secret. Barry-Flash has been mesmerized by Abra Kadabra, and he cannot see the criminals around him even though we readers can. Enter a JSA watching over him. "If I'm unable to see or hear anything evil that's going on," Barry-Flash asks, "how can I fight it?"

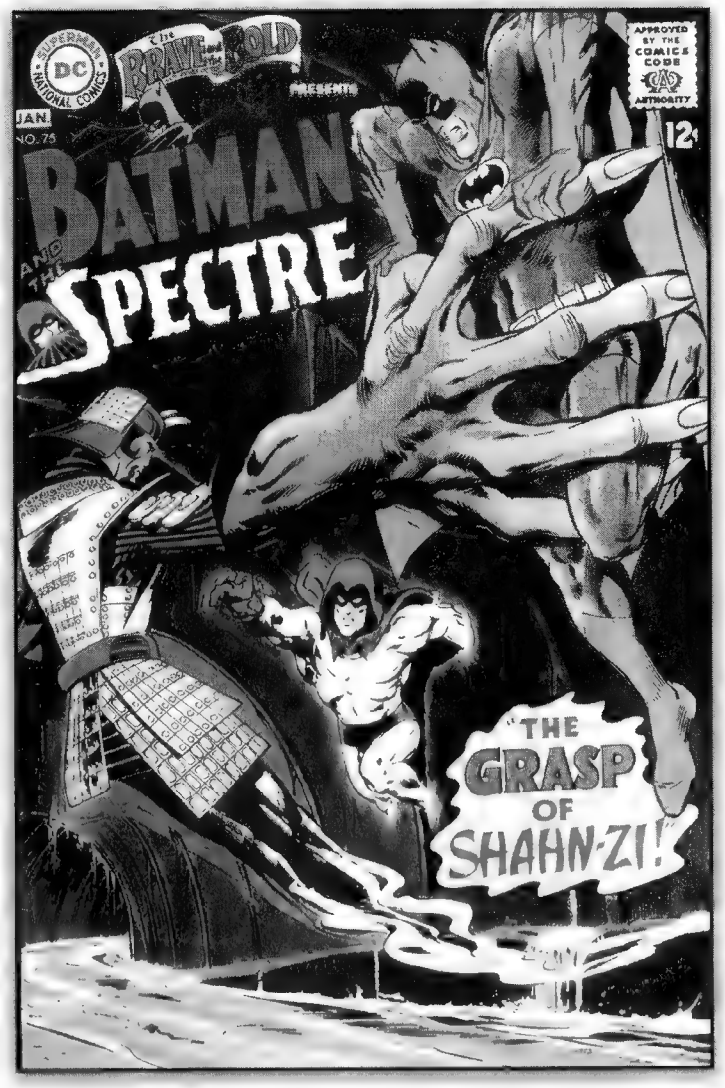
"Have no fears on that score, Flash!" answers his pal Jay-Flash. "We aren't here as window dressing!" adds Dr. Fate.

Barry-Flash must trust his friends blindly as they guide him; at one point Jay-Flash even pushes Barry's clenched fists into villains' chins. It comes as no surprise that they never leave his side until he is himself again. This notion of deep friendship and trust, of these wonderful men and women who stand by each other no matter what happens, is what first attracted me to DC's characters. *Flash* #170 is the epitome of everything I love about *super*hero comics.

But getting back to our 1965 groundbreaker in *JLA* #37 and 38... the plot of the 1965 JSA/JLA tale is a rehashed version of their second team-up. Once again, superhero prototypes become villains. Although not as polished as its predecessor, the story contains many enjoyable moments with Johnny Thunder and his mystic Thunderbolt, two slapstick heroes who often steal the show in early *All-Star* tales. Although JLA mascot Snapper Carr is, for all intents and purposes, the Earth-One Johnny Thunder, the writers create a villainous young Mr. Thunder on Earth-One for comic effect; let's call him Johnny-Bad. He kayos his naive Earth-Two counterpart, takes control of Thunderbolt, and speaks in the writer's attempt at what I, a native Brooklynite, believe a laughable attempt at stereotypical Brooklyn English. "My, but your grammar is awful!" exclaims Johnny-Good. "You leave my grandma outta this!" yells Johnny-Bad. I remember laughing out loud as a kid. The line still has the power to make me smile.

The second issue opens with Johnny-Bad's commanding Thunderbolt to put a television screen on the wall so he can watch the JSA battle his gang. Penny pinching Thunderbolt obeys by conjuring up a black and white set, to which Johnny-Bad shouts, "Not in black and white! I wanna watch this in livin' color!" How 1965. The bit makes me smile today but had no effect on me as a kid.

JUSTICE LEAGUE of AMERICA
APPROVED BY THE COMICS CODE AUTHORITY
AUG. NO. 64
12¢
I'VE COME BACK TO REJOIN THE JUSTICE SOCIETY!
ANY OBJECTIONS?
"STORMY RETURN of the RED TORNADO!"
SUPER-SIZE GUEST-STARS: BLACK CANARY! DR. FATE! FLASH! STARMAN! HOURMAN!



JLA #64 (Aug 1968, ABOVE) and #65 is the second team-up that really is not a team-up!

Thunderbolt is forced to steal for his new master, and he runs into Barry-Flash, who pummels him at super speed, during his first heist. When Thunderbolt identifies himself and begs Barry to stop hitting him, a surprised Flash exclaims: "I read about you in the old *Flash Comics*." (I love these surreal moments.) Flash asks Thunderbolt why he is robbing a safe, but the djinn is called back to Johnny-Bad's apartment before he can answer. When Johnny-Bad realizes that the JLA can prevent him from stealing his way to success, he commands Thunderbolt to go into the past and prevent the Leaguers from ever becoming superheroes.

Fortunately, Johnny-Good had been invited to the latest Justice Society meeting indeed, he had been steamed that it had taken so long for his heroes to contact their mascot and the JSA wonders where he is. Dr. Fate energizes (You guessed it!) the giant crystal ball, which shows that Johnny-Good is lying unconscious on Earth-One while Thunderbolt is assisting Johnny-Bad and his gang. When Johnny-Bad brags that there are no more superheroes on his earth, the JSA crosses "into the space-time continuum of Earth-One" and has a battle royale with a reluctant Thunderbolt. They capture Johnny's thugs, but Bad and Thunderbolt get away. Frustrated, the JSA assembles in the barren JLA headquarters.

Johnny-Bad commands Thunderbolt to recreate the JLA by giving his gang the missing heroes' powers, but the JSA quickly

There were many classic Batman team-ups throughout the history of Showcase's companion "try-out" title, Brave & Bold. But one of the most memorable was the spectacular "The Grasp of Shahn-Zi!" (#75, Jan 1968) starring the Spectre and the Silver Age Caped Crusader.

Continued on page 46

New Collection

This is a new purchase out of Canada.All books have exceptional pages and deep color.I tried to grade these very conservitavely. The majority are priced well below guide.Orders over $200 quailfy for a 10% disount, and free shipping.

Action Comics	277	Fine	$20.00
Action Comics	332	Fine	$5.00
Action Comics	352	Fine-	$4.00
Adventure Comics	282	Fine+	$50.00
Adventure Comics	283	FVF	$60.00
Adventure Comics	284	FVF	$30.00
Adventure Comics	340	VF-	$20.00
Atom,The	24	Fine-	$5.00
Batman	99	Good+	$35.00
Batman	116	VG-	$45.00
Batman	117	VG-	$40.00
Batman	134	VG/F	$30.00
Batman	Annual 1	VG/F	$95.00
Brave and the Bold,The	34	Fine-	$300.00
Brave and the Bold,The	35	VG+	$75.00
Brave and the Bold,The	37	VG/F	$44.00
Brave and the Bold,The	38	VG/F	$39.00
Brave and the Bold,The	46	VG/F	$12.00
Brave and the Bold,The	61	Fine-	$28.00
Brave and the Bold,The	72	Fine-	$10.00
Flash,The	114	VG+	$50.00
Flash,The	115	VG+	$40.00
Flash,The	116	Fine/Fine+	$50.00
Flash,The	117	Fine/Fine+	$75.00
Flash,The	118	VG+	$35.00
Flash,The	119	Fine-	$42.00
Flash,The	122	Fine+	$45.00
Flash,The	123	Fine	$240.00
Flash,The	124	Fine	$30.00
Flash,The	149	Fine+	$25.00
Flash,The	155	Fine/Fine+	$15.00
Green Lantern	1	Fine-	$475.00
Green Lantern	2	Fine-	$140.00
Green Lantern	3	Fine-	$95.00
Green Lantern	4	Fine	$85.00
Green Lantern	6	Fine	$80.00
Green Lantern	7	Fine-	$60.00
Green Lantern	8	Fine-	$60.00
Green Lantern	9	VG/F	$50.00
Green Lantern	48	Fine-	$15.00
Green Lantern	52	Fine-	$18.00
Hawkman	13	Fine	$15.00
Hawkman	16	FVF	$15.00
House of Secrets	77	Fine/Fine+	$18.00
My Greatest Adventure	29	GVG	$15.00
My Greatest Adventure	33	VG-	$15.00
My Greatest Adventure	46	VG	$15.00
My Greatest Adventure	47	VG/F	$15.00
My Greatest Adventure	48	Fine-	$20.00
My Greatest Adventure	49	Fine-	$20.00
My Greatest Adventure	51	VG/F	$15.00
My Greatest Adventure	52	VG/F	$15.00
My Greatest Adventure	53	Fine-	$18.00
My Greatest Adventure	54	VG+	$12.00
My Greatest Adventure	55	VG/F	$15.00
My Greatest Adventure	56	Fine-	$18.00
My Greatest Adventure	56	Fine-	$18.00
My Greatest Adventure	57	Fine	$20.00
My Greatest Adventure	58	Fine	$20.00
My Greatest Adventure	59	Fine	$20.00
My Greatest Adventure	60	VG+	$12.00
Mystery in Space	61	VG	$25.00
Mystery in Space	62	VG+	$28.00
Mystery in Space	63	Fine-	$35.00
Mystery in Space	65	Fine	$40.00
Mystery in Space	64	Fine-	$36.00
Mystery in Space	66	Fine-	$36.00
Mystery in Space	67	VG/VG+	$24.00
Mystery in Space	68	VG/VG+	$24.00
Mystery in Space	70	VG/F	$32.00
Mystery in Space	71	Fine-	$36.00
Mystery in Space	76	VG/F	$20.00
Rip Hunter...Time Master	3	Fine+	$35.00
Sea Devils	1	Fine/Fine+	$110.00
Sea Devils	2	Fine	$65.00
Sea Devils	28	Fine+	$15.00
Sgt. Bilko	8	GVG	$25.00
Secret Origins	1	Fine	$115.00
Showcase	15	Good-	$100.00
Showcase	16	Good	$75.00
Showcase	17	Good	$150.00
Showcase	28	VG/F	$60.00
Showcase	29	Fine-	$88.00
Showcase	34	VG	$150.00
Showcase	35	VG/F	$125.00
Showcase	60	Fine-	$60.00
Strange Adventures	86	Good	$10.00
Strange Adventures	92	Good-	$8.00
Strange Adventures	95	Good+	$12.00
Strange Adventures	97	VG-	$18.00
Strange Adventures	103	Good+	$8.00
Strange Adventures	119	VG	$15.00
Strange Adventures	120	GVG	$25.00
Strange Adventures	121	VG+	$15.00
Strange Adventures	122	GVG	$10.00
Strange Adventures	124	VG/F	$18.00
Strange Adventures	125	Fine	$18.00
Strange Adventures	129	Fine-	$22.00
Strange Adventures	130	Fine	$18.00
Strange Adventures	131	Fine-	$15.00
Strange Adventures	132	Fine	$22.00
Strange Adventures	133	Fine	$18.00
Strange Adventures	135	VG	$15.00
Strange Adventures	136	VG++	$10.00
Strange Adventures	139	VG/F	$12.00
Strange Adventures	141	Fine-	$13.50
Strange Adventures	144	VG/F	$24.00
Strange Adventures	146	VG/F	$12.00
Strange Adventures	148	Fine-	$12.00
Strange Adventures	149	Fine-	$12.50
Strange Adventures	157	Fine	$13.50
Strange Adventures	161	VG+	$6.00
Superboy	87	VG/F	$16.00
Strange Adventures	184	VG/F	$21.00
Superboy	87	VG/F	$16.00
Superboy	89	Fine-	$50.00
Superman	144	Fine	$32.00
Superman	145	Fine	$32.00
Superman	146	Fine+	$65.00
Superman	147	Fine+	$60.00
Superman	148	Fine	$32.00
Superman	Ann. 1	VG-	$110.00
Superman	Ann. 2	VG/VG+	$65.00
Superman's Pal Jimmy Olsen	47	VG/VG+	$15.00
Superman's Pal Jimmy Olsen	51	VG/F	$15.00
Superman's Pal Jimmy Olsen	53	VG	$10.00
Superman's Pal Jimmy Olsen	54	Fine-	$12.00
Superman's Pal Jimmy Olsen	55	Fine-	$12.00
Superman's Pal Jimmy Olsen	56	VG/F	$10.00
World's Finest	117	Fine	$25.00
World's Finest	118	Fine-	$22.00
World's Finest	119	Fine	$25.00
World's Finest	120	Fine-	$22.00
Fantasy Masterpieces	4	VG+	$5.00
Fantasy Masterpieces	2	VG+	$5.00
Fantastic Four	46	Fine+	$20.00
Marvel Collectors' Item Classics	2	Fine	$8.00
Marvel Tales	4	VG/F	$15.00
Strange Tales	144	FVF	$12.00
Tales of Suspense	77	Fine++	$12.00
Tales of Suspense	81	Fine+	$12.00
Tales to Astonish	79	VG/F	$8.00
Colt .45	7	Fine	$12.00
Four Color	1157	Fine+	$10.00
Four Color	1230	VG+	$15.00
Outer Limits,The	14	Fine	$5.00
Thirteen (Going on Eighteen)	18	VG/F	$1.00
Jetsons,The	12	Fine-	$10.00
Man from U.N.C.L.E.,The	4	FVF	$15.00
Total War	2	VG+	$5.00
Twighlight Zone,The	15	Fine+	$7.50
Twighlight Zone,The	14	VF-	$15.00
Voyage to the Bottom of the Sea	4	Fine	$7.50
Mysteries of Unexplored Worlds	19	Fine	$42.00
Space Adventures	32	Fine-	$36.00
Space Adventures	33	VG+	$60.00
Space War	8	Fine	$30.00
Space War	5	Fine-	$28.00
Strange Suspense Stories	47	VG/F	$18.00
Unusual Tales	22	VG+	$12.00

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▼ Flash #123 (Sep 1961)

▼ Flash #129 (Jun 1962)

SUPERMAN-NATIONAL COMICS
DC
APPROVED BY THE COMICS CODE AUTHORITY
The FLASH
JUNE
NO. 137
12¢
WHILE THE TWO FLASHES FIGHT IT OUT FOR THE PRIVILEGE OF CAPTURING ME, I'LL MAKE MY GETAWAY!
A new DOUBLE-FLASH thriller...
"VENGEANCE OF THE IMMORTAL VILLAIN!"

▼ Flash #137 (Jun 1963)

▼ JLA #21 (Aug 1963)

ALL COVERS © 1999 DC

JUSTICE LEAGUE of AMERICA
APPROVED BY THE COMICS CODE AUTHORITY
12¢
SEPT. NO 22
ONLY BY USING THE COMBINED MIGHT OF OUR POWER RINGS CAN WE HOPE TO FREE OUR FELLOW-MEMBERS TRAPPED IN THOSE SPACE-PRISONS!
A SENSATIONAL SUPER-STAR SPECTACULAR FEATURING THE JUSTICE LEAGUE and JUSTICE SOCIETY..
"CRISIS on EARTH-TWO!"

▼ JLA #22 (Sep 1963)

JUSTICE LEAGUE of AMERICA
APPROVED BY THE COMICS CODE AUTHORITY
12¢
AUG. NO. 29
A SUPER-STAR SPECTACULAR FEATURING THE LEGENDARY JUSTICE SOCIETY OF AMERICA...
"CRISIS ON EARTH-THREE!"

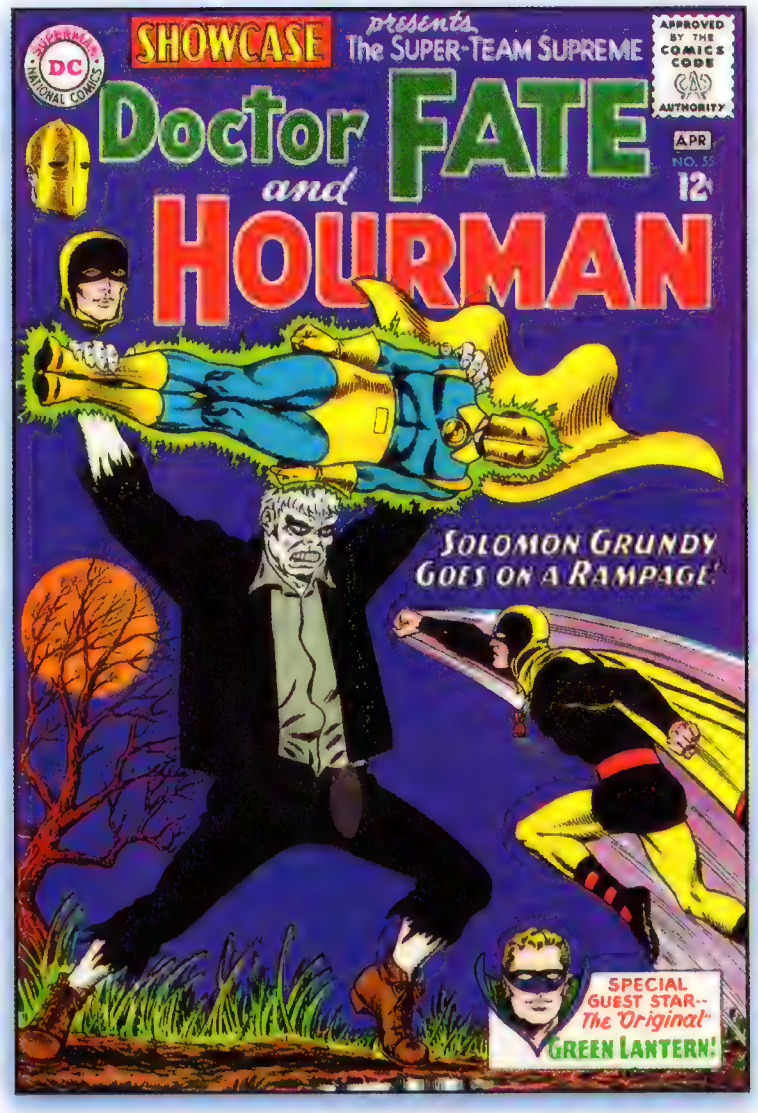
▼ JLA #29 (Aug 1964)

JUSTICE LEAGUE of AMERICA
APPROVED BY THE COMICS CODE AUTHORITY
12¢
SEPT. NO. 30
Featuring 15 SUPER-STARS
IN THE MOST STUPENDOUS BATTLE ROYAL OF ALL TIME...
"The MOST DANGEROUS EARTH of ALL!"

▼ JLA #30 (Sep 1964)

The FLASH
APPROVED BY THE COMICS CODE AUTHORITY
12¢
MAR NO. 151
NOT EVEN MY SUPER-SPEED CAN PENETRATE THE DARK BARRIER THAT'S PROTECTING THE SHADE AND IMPRISONING MY FELLOW-FLASH!
A NEW DOUBLE-FLASH THRILLER...
"INVADER from the DARK DIMENSION!"

▼ Flash #151 (Mar 1965)



▼ Showcase #55 (Apr 1965)

▼ Showcase #56 (May 1965)

JUSTICE LEAGUE of AMERICA
APPROVED BY THE COMICS CODE AUTHORITY
AUG.
NO. 37
12¢
WHAT?! NOT A SINGLE MEMBER OF THE MIGHTY JUSTICE LEAGUE ON THIS COVER?
WHY ALL THE SUPER-HEROES OF THE LEGENDARY JUSTICE SOCIETY BATTLING THE MENACE OF A LIVING LIGHTNING BOLT ON-- "The EARTH--WITHOUT A JUSTICE LEAGUE!"
THE ATOM
GREEN LANTERN
DOCTOR FATE
FAIR PLAY
MR. TERRIFIC
THE FLASH
A SUPER-SPECTACULAR THAT IS SURE TO BECOME A CLASSIC!

▼ JLA #37 (Aug 1965)

JUSTICE LEAGUE of AMERICA
APPROVED BY THE COMICS CODE AUTHORITY
SEPT.
NO. 38
12¢
THE JUSTICE SOCIETY OF EARTH-2
THE LAWLESS LEAGUE OF EARTH-A
NEVER IN COMIC BOOK HISTORY HAS THERE BEEN A FIGHT TO EQUAL THE COLOSSAL BATTLE WAGED BETWEEN SUPER-HEROES AND ASTONISHING SUPER-VILLAINS AS IN...
"CRISIS ON EARTH-A!"
ATOM
DOCTOR FATE
FLASH
GREEN LANTERN
HAWKMAN
MR. TERRIFIC
BATMAN
J'ONN J'ONZZ
SUPERMAN
DON'T BELIEVE WHAT YOU SEE!... NOTHING IN THIS STORY IS WHAT IT SEEMS TO BE! EVERY PAGE WILL SURPRISE AND THRILL YOU!

▼ JLA #38 (Sep 1965)

ALL COVERS © 1999 DC

The BRAVE and the BOLD presents
STARMAN and BLACK CANARY
THE SENSATIONAL REVIVAL OF TWO SUPER-STARS FROM THE FABULOUS FORTIES!
A BOOK-LENGTH BLOCKBUSTER TEAMING UP THE ASTRAL AVENGER AND BLONDE BOMBSHELL IN A BATTLE ROYAL AGAINST THE VILLAINOUS MIST--
"MASTERMIND of MENACES!"
SPECIAL FEATURE! ORIGINS OF STARMAN and BLACK CANARY!
12¢
SEPT.
APPROVED BY THE COMICS CODE AUTHORITY

▼ Brave & Bold #61 (Sep 1965)

GREEN LANTERN
TURN IN YOUR POWER RING AND UNIFORM, HAL JORDAN! ALAN SCOTT IS REPLACING YOU AS GREEN LANTERN OF EARTH!
THAT HAS-BEEN'S NOT CUTTING ME OUT UNLESS HE CAN BEAT ME IN A POWER-RING DUEL!
12¢
YOU'VE CLAMORED FOR IT--SO HERE IT IS!
A POWER-PACKED NOVEL CO-STARRING THE "ORIGINAL" AND "MODERN DAY" GREEN LANTERNS IN A FIGHT TO THE FINISH!
"The SECRET ORIGIN of the GUARDIANS!"
APPROVED BY THE COMICS CODE AUTHORITY

▼ Green Lantern #40 (Oct 1965)

The BRAVE and the BOLD presents
STARMAN and BLACK CANARY
A SENSATIONAL COMIC BOOK FIRST!
THE SPORTSMASTER AND HUNTRESS --as MR. AND MRS. MENACE-- SET SINISTER SNARES ON THEIR "BIG SUPER-HERO HUNT!"
SPECIAL! SUPER-STAR COMEBACK... WILDCAT!
NOV. NO. 62
12¢
APPROVED BY THE COMICS CODE AUTHORITY

▼ Brave & Bold #62 (Nov 1965)

SHOWCASE
PRESENTS THE MOST EXCITING COMIC BOOK EVENT OF THE PAST 20 YEARS! The Triumphant Return of...
The SPECTRE!
12¢
FEB.
A COMBAT OF COLOSSAL CHILLS BETWEEN THE GHOSTLY GUARDIAN AND A DARK DEMON IN A FULL-LENGTH SPECTRE-ACULAR...
"The WAR THAT SHOOK THE UNIVERSE!"
APPROVED BY THE COMICS CODE AUTHORITY

▼ Showcase #60 (Feb 1966)

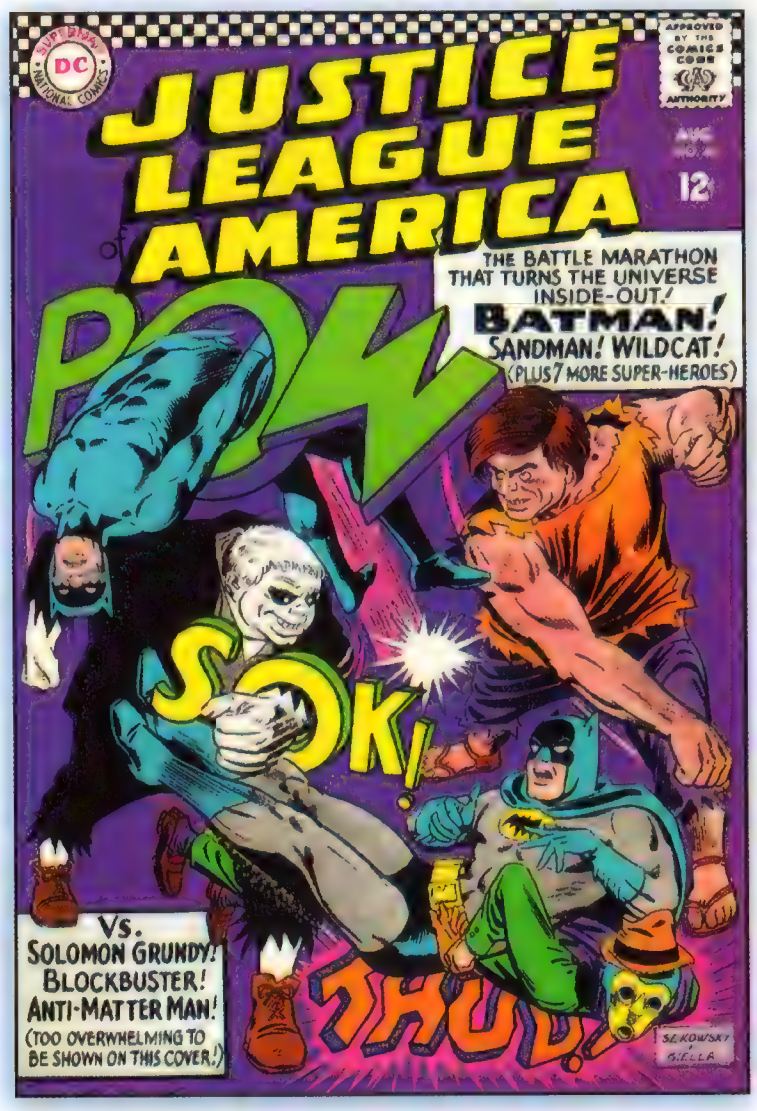
DC
SUPERMAN-BATMAN NATIONAL COMICS
APPROVED BY THE COMICS CODE AUTHORITY
The FLASH
MAR
NO 159
12¢
I'M THROUGH KNOCKING MYSELF OUT AS THE FLASH! I QUIT! GOOD-BYE AND GOOD RIDDANCE! (SIGNED) THE EX-FLASH
NO ONE EVEN DREAMED IT WOULD HAPPEN--BUT IT REALLY DID!
"The FLASH'S FINAL FLING!"
YOU ARE NOW LEAVING CENTRAL CITY

▼ Flash #159 (Mar 1966)

▼ Showcase #61 (Apr 1966)

DC
SUPERMAN-BATMAN NATIONAL COMICS
APPROVED BY THE COMICS CODE AUTHORITY
GREEN LANTERN
JUNE
12¢
CAN THE DOUBLED MIGHT OF TWO GREEN LANTERNS PROVE A MATCH FOR "PRINCE PERIL'S POWER PLAY!"

▼ Green Lantern #45 (Jun 1966)



▼ JLA #46 (Aug 1966)

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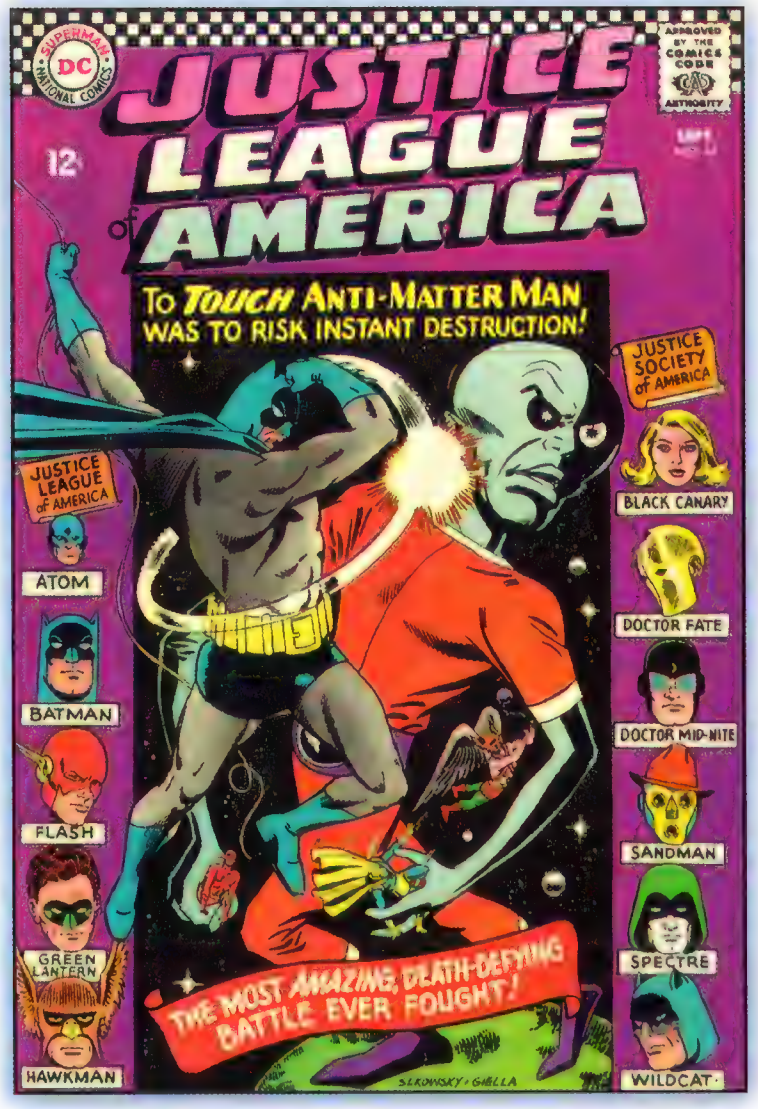

▼ JLA #47 (Sep 1966)

▼ Showcase #64 (Oct 1966)

▼ Atom #29 (Mar 1967)

▼ Flash #170 (May 1967)

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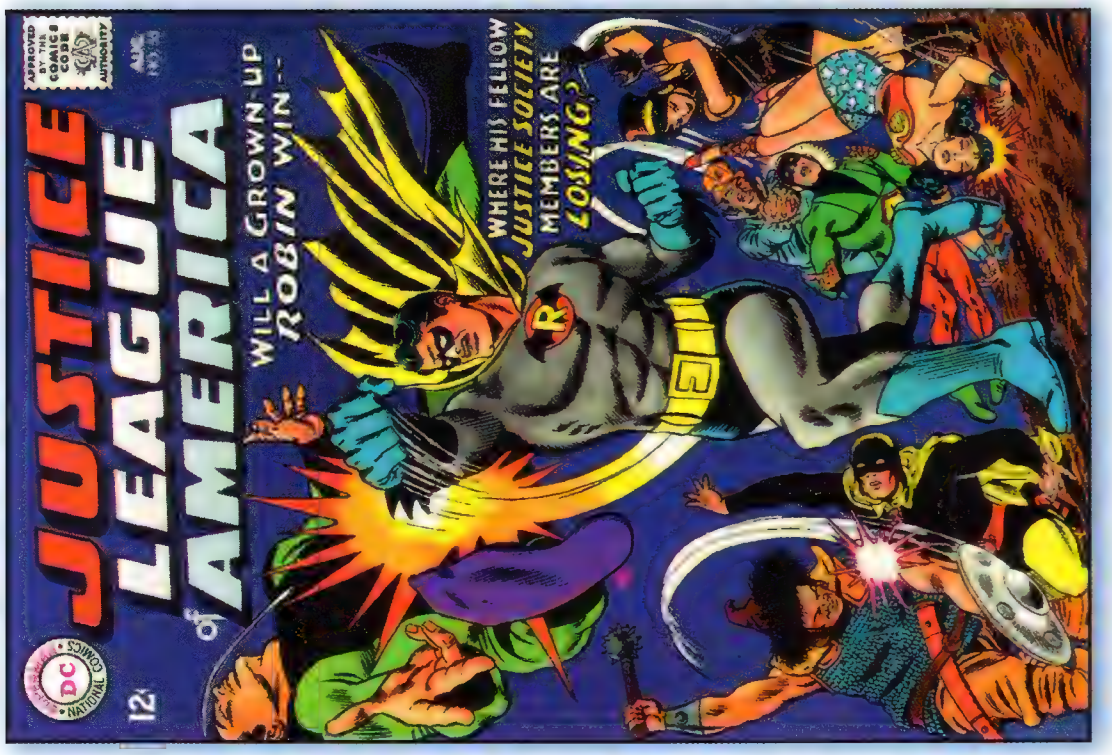
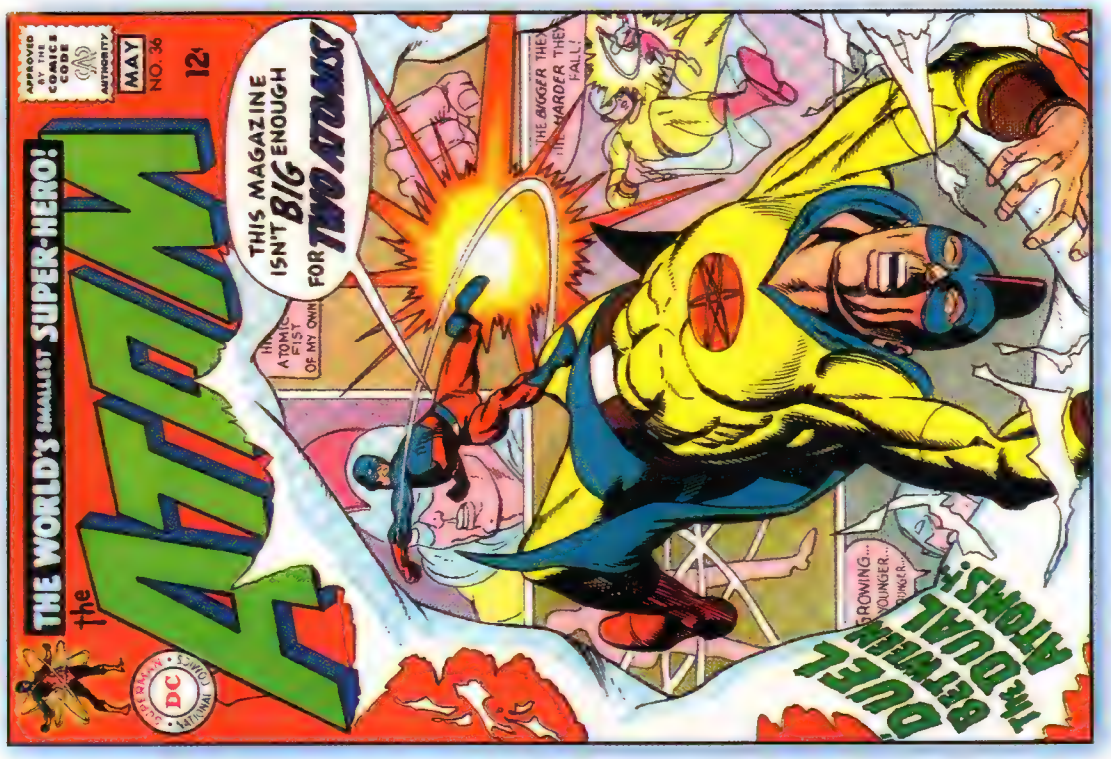


▲ JLA #55 (Aug 1967)



▲ Atom #36 (Mar/Apr 1968)

▼ Brave & Bold #72 (Jul 1967)

▼ JLA #56 (Sep 1967)

JUSTICE LEAGUE of AMERICA
JUSTICE LEAGUE VS. JUSTICE SOCIETY!
YOU'RE ONE SPLIT-SECOND AWAY FROM THE EARTH-SHAKING BATTLE YOU'LL NEVER COULD WHERE!
SEP NO. 56
12¢

▲ Flash #173 (Sep 1967)

▲ Brave & Bold #75 (Jan 1968)

▼ Spectre #1 (Dec 1967)

▼ Spectre #2 (Feb 1968)

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The Silver Age of the JSA

Continued from page 35

defeats them. He then forces Thunderbolt to unleash natural disasters and create monsters on the moon, but, as we readers know, nothing can stop the JSA. Terrified as he is caught in the center of battle, Johnny-Bad wishes that everything would return to the way it had been and hopes he never sees Thunderbolt again. Poof! Johnny-Good shows up on time for his JSA meeting, and Superman tells his fellow JLAers that a smalltime crook named Johnny Thunder has been captured. Only Thunderbolt, who winks at the readers, remembers what happened.

My continuity radar is flashing. How can Johnny-Bad, his gang, and the JSA know that there used to be a Justice League if it has never existed? If Thunderbolt has prevented the heroes from existing, only he would remember them. Further, how can JLA headquarters exist if the team does not? And how can Johnny-Bad order Thunderbolt to recreate a team that has never existed? Ah, the wonders of comicdom. In today's, ahem!, more realistic stories, such glitches would never be allowed. In my not-so-humble opinion, however, when the spirit and fun that went into creating these characters is honored, nothing else matters.

The JSA and JLA team up four more times in the '60s. In *JLA* #46 and 47 (1966) they become flower children in spirit by teaching peace, love, and understanding to Solomon Grundy and Blockbuster. At the same time, they help the Spectre become one with the universe to stop the Marvel-esque Anti-Matter Man and an impending collision of Earths One and Two. Wonderful stuff to be sure, but the highlight of the story is Sandman's first Silver Age appearance in the gas mask and cape he wore before *All-Star* #10. One of the best Golden Age characters when he relied only on his wits/knockout gas and shared cases with a competent girlfriend (à la Agnes Moorehead's assertive and rarely helpless Margot Lane in the early days of *The Shadow* radio series), his return in original form must have been applauded. If only artists Mike Sekowsky and Sid Greene had not made him look like something from *The Wizard of Oz*! But Sandman has it easy compared to Black Canary, the story's laughing stock despite her being its only heroine. Incapacitated when her knockout dust is blown back at her, unable to move when she loses control of her hair and it grows to gargantuan proportions, this terrific heroine cannot seem to do anything right in 1966. But I suspect that even all this is not as humiliating as the Wizard's conjuring up a giant electric fan to blow her away in 1963 (see *JLA* #21).

The last three '60s team-ups make for pleasant reading, but they are not as delightfully crafted as their predecessors. The 1967 team-up (*JLA* #56 and 57) reintroduces the Golden Age Wonder Woman and thus assures us that Black Canary is not the only woman of consequence on Earth-Two. It is also the only 1960's team-up without Dr. Fate. The big surprise, however, is grown-up Golden Age Robin... the newest member of the JSA. His introduction sets the tone for all the grown-up versions of Golden Age sidekicks who populate '70's, '80's, and '90's comics.

Justice League of America #64 and 65 (1968) is the second team-up-that-really-is-not-a-team-up. The first issue is eye candy for JSA devotees, as the JLA does not even appear once! All ten featured JSAers die by the end, but readers know they will be

Making Silver out of Gold

A Chronology of Golden Age DC Character Appearances through the 1960s

by Mike Wilbur

Flash #123 (Sep 1961)
Featured GA Character(s): Flash;
Comments: "Flash of Two Worlds," The legend that started it all

Flash #129 (Jun 1962)
Featured: Flash
Cameos & Guest Stars: JSA flash-back sequence featuring Atom, Hawkman, Green Lantern, Black Canary, Dr. Midnite; Comments: JSA did not appear "in person" until #137. This is a flashback only!

Flash #137 (Jun 1963)
Featured: Flash; Cameos & Guest Stars: Green Lantern, Atom, Hawkman, Wonder Woman, Dr. Midnite, Vandal Savage
Comments: At end of story, Wonder Woman suggests re-forming JSA

JLA #21 (Aug 1963)
Featured: JSA; Cameos & Guest Stars: JSA line-up includes GL, Flash, Atom, Hawkman, Dr. Fate, Hourman, Black Canary, GA villains;
Comments: "Crisis on Earth-One," first in a series of annual summer crossovers that cont. into the '80s

JLA #22 (Sep 1963)
Featured: JSA; Cameos & Guest Stars: Revived were Wizard, Fiddler, & Icicle

JLA #29 (Aug 1964)
Featured: JSA line-up includes Dr. Fate, Dr. Midnite, Starman, Black Canary, Hawkman. Comments: "Crisis on Earth Three." The DC multi-verse expands

JLA #30 (Sep 1964)
Featured: JSA; Cameos & Guest Stars: JSA line-up includes Dr. Fate, Dr. Midnite, Starman, Black Canary, Hawkman

Flash #151 (Mar 1965)
Featured: Flash; Cameos & Guest Stars: Revival of GA villain The Shade

Showcase #55 (Apr 1965)
Featured: Dr. Fate & Hourman; Cameos & Guest Stars: Green Lantern, Solomon Grundy;
Comments: First S.A. appearance of Solomon Grundy

Showcase #56 (May 1965)
Featured: Dr. Fate & Hourman; Cameos & Guest Stars: Pyscho Pirate
Comments: First appearance of Psycho-Pirate, a key player in "Crisis on Infinite Earths"

JLA #37 (Aug 1965)
Featured: JSA; Cameos & Guest Stars: JSA line-up includes GL, Flash, Dr. Fate, Atom, Hawkman, Mr. Terrific, Johnny Thunder;
Comments: JLA barely appears. Earth 1 Johnny Thunder, a criminal, steals Earth 2 Thunderbolt and prevents Earth 1 heroes from ever existing

revived somehow. After all, Paula's Purple Healing Ray brought them back from the dead in *All-Star* #38 (December 1947/January 1948), and no 1960's hero (save the Legion's Ferro Lad) remains dead for long. Unfortunately, the JSA appears only on the last two pages of the second issue, and then only to be revived by and congratulate the new Red Tornado, who debuts in the story.

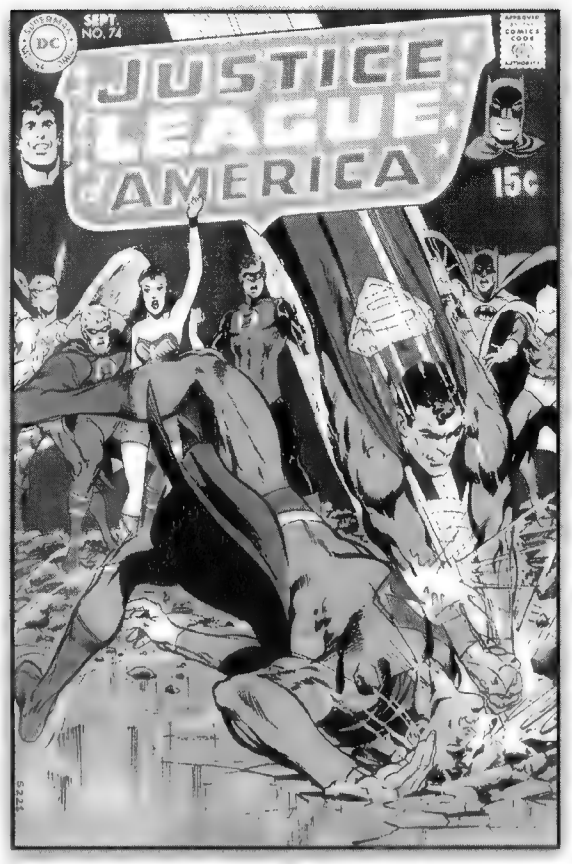
In a sense, Red Tornado is also a revived Golden Age character. Based loosely on the Ma Hunkel Red Tornado whom the JSA remembers as "all brawn and no brains," he was played as a buffoon at the beginning and, in 1999, exists only for cheap shots in Peter David's popular *Young Justice.* Throughout the 1970s, however, Red Tornado fought with the Justice League on Earth-One, where he was a serene, competent answer to The Avengers' Vision.

In the 1969 team-up (*JLA* #73 and 74), Black Canary also moves to Earth-One and joins the JLA. The only other memorable events from that storyline are the meeting of the two Supermen and, best of all, Dr. Mid-Nite's run-in with a store that sells Dr. Mid-Nite dolls "as advertised on TV. Batteries not included."

Doctor Mid-Nite may not have a hidden compartment for a Duracel battery on his back, but he and his teammates just keep going and going and going. For sixty years these characters have continued to delight us. During WWII, American soldiers stationed overseas devoured the adventures of the JSA and other superhero favorites, a needed taste of home, as eagerly as their children and younger siblings in small-town America did.

Today there are fans in grade school and multi-national corporations who have more in common than they realize. Only a couple of months ago DC released a series of comics in which the original JSA, young and still fighting to save the world from fascism, enjoys new adventures in a neo-Golden Age. Kids are buying them, and one day some of those youngsters are going to discover the original stories. As the Justice Society of America enters the next century, it will continue to capture the imagination of each new generation of comic readers as easily as it won the hearts of its first fans.

The reappearance of Golden Age characters during the Second Heroic Age added a reassuring continuity to a fragmented history... and thus remains, at least for me, the cosmic center of the DC universe.



Three Scarlet Speedsters star in Flash #173 (Sep 1967). Black Canary relocates to Earth One in JLA #74 (Sep 1969).

JLA #38 (Sep 1965)
Featured: JSA; Cameos & Guest Stars: JSA line-up includes GL, Flash, Dr. Fate, Atom, Hawkman, Mr. Terrific, Johnny Thunder

Brave & Bold #61 (Sep 1965)
Featured: Starman & Black Canary; Cameos & Guest Stars: Revival of GA villain The Mist

Green Lantern #40 (Oct 1965)
Featured: Green Lantern; Comments: The backstory of this issue became the plot device of "Crisis on Infinite Earths"

Brave & Bold #62 (Nov 1965)
Featured: Starman & Black Canary; Cameos & Guest Stars: Wildcat, Villains Sportsman & Huntress

Showcase #60 (Feb 1966)
Featured: Spectre; Comments: First solo appearance of a revived Golden Age character, unsupported by a Silver Age character or another Golden Ager

Flash #159 (Mar 1966)
Featured: Flash; Cameos & Guest Stars: Charles (Dr. Midnite); McNider, costume seen hanging in closet; Comments: After restoring Flash's memory, McNider offers to help but Flash declines

Showcase #61 (Apr 1966)
Featured: Spectre

Green Lantern #45 (Jun 1966)
Featured: GL; Comments: Alan Scott's sidekick Doiby marries a princess from another planet

JLA #46 (Aug 1966)
Featured: JSA; Cameos & Guest Stars: JSA line-up includes Dr. Fate, Dr. Midnite, Sandman, Spectre, Black Canary, Wildcat; Comments: Only team appearance of the Spectre during the '60s

JLA #47 (Sep 1966)
Featured: JSA; Cameos & Guest Stars: JSA line-up includes Dr. Fate, Dr. Midnite, Sandman, Spectre, Black Canary, Wildcat

Showcase #64 (Oct 1966)
Featured: Spectre; Comments: "The Ghost of Ace Chance" (a Deadman tryout?)

Atom #29 (Mar 1967)
Featured: Atom; Revival of GA villain The Thinker

Green Lantern #52 (Apr 1967)
Featured: Green Lantern

Flash #170 (May 1967)
Featured: Flash; Cameos & Guest Stars: Dr. Fate, Dr. Midnite

Brave & Bold #72 (Jul 1967)
Featured: Spectre
Cameos & Guest Stars: Team-up with Silver Age Flash

JLA #55 (Aug 1967)
Featured: JSA; Cameos & Guest Stars: JSA line-up includes Hourman, Wonder Woman, Mr. Terrific, Wildcat, Hawkman, Johnny Thunder, and an adult Dick (Robin) Grayson; Comments: Robin joins JSA to replace Batman who's in "semi-retirement"

Continued ☛

JLA #56 (Sep 1967)
Featured: JSA; Cameos & Guest Stars: JSA line-up includes Hourman, Wonder Woman, Mr. Terrific, Wildcat, Hawkman, Johnny Thunder, and an adult Dick (Robin) Grayson

Flash #173 (Sep 1967)
Featured: Flash

Spectre #1 (Dec 1967)
Featured: Spectre; Comments: first ongoing series starring a revived Golden Age character

Brave & Bold #75 (Jan 1968)
Featured: Spectre; Cameos & Guest Stars: Team-up with SA Batman

Spectre #2 (Feb 1968)
Featured: Spectre

Spectre #3 (Apr 1968)
Featured: Spectre; Cameos & Guest Stars: Wildcat

Atom #36 (May 1968)
Featured: Atom

Green Lantern #61 (Jun 1968)
Featured: Green Lantern

Spectre #4 (Jun 1968)
Featured: Spectre

Spectre #5 (Aug 1968)
Featured: Spectre

JLA #64 (Aug 1968)
Featured: JSA; Cameos & Guest Stars: JSA lineup includes Starman, Black Canary, Dr. Fate, Hourman, Flash, FL, Atom, Sandman, Mr. Terrific; Comments: JLA does not appear in this issue; JSA/Earth 2 story

JLA #65 (Sep 1968)
Featured: JSA; Cameos & Guest Stars: JSA lineup includes Starman, Black Canary, Dr. Fate, Hourman, Flash, FL, Atom, Sandman, Mr. Terrific; Comments: JSA on last 2 pages only

Spectre #6-10 (Oct-Jun 1968-69)
Featured: Spectre; Comments: End of run. Spectre would have three more short run series; 1 each in the '70s, '80s, & '90s

JLA #73 (Aug 1969)
Featured: JSA; Cameos & Guest Stars: JSA lineup includes Starman, Black Canary, Dr. Fate, Dr. Midnight, FL, Superman, Wonder Woman; Comments: JLA in framing sequence only

JLA #74 (Sep 1969)
Featured: JSA; Cameos & Guest Stars: JSA lineup includes Starman, Black Canary, Dr. Fate, Dr. Midnight, FL, Superman, Wonder Woman; Comments: Black Canary relocates to Earth I after her husband is killed

In Memoriam

A tribute to five comic book industry legends. By Pat S. Calhoun

TEX BLAISDELL [1920-1999]

A comic book artist since the late 1930s Blaisdell is best-known for his work on Will Eisner's *Spirit* and as assistant to such great newspaper strip artists as Hal Foster and Al Capp. He became lead artist on the *Little Orphan Annie* strip in 1968 after creator Harold Gray died, and drew it until 1974. He is also remembered as a teacher at the Joe Kubert School of Comic Art. Blaisdell won the National Cartoonists Society award as Best Story Comic Book Artist in 1976.

JOHN BROOME [1913-1999]

John Broome started writing comics for DC in the late 1940s on the advice of his friend and literary agent, Julie Schwartz, who—coincidentally—was also an editor for DC. Broome wrote Green Lantern and then many science fiction stories for Julie as the heroes phased out and other genres phased in. During the late 1950's early 1960's DC hero revival, Broome's awesome talents were showcased in tales of the Silver Age Flash and Green Lantern (including GL's epic SF origin).

LEE FALK [1912-1999]

In 1934 Lee Falk created Mandrake the Magician (with artist Phil Davis), and in 1936 followed it up with the archetypal modern costumed crime fighter, The Phantom. Falk's (and Ray Moore's) Phantom became a newspaper sensation and was a seminal influence on the plethora of comic book heroes that dominated comic book publishing a few years later. The Phantom is the world's most popular newspaper adventure character, avidly read by millions worldwide. The Phantom received movie treatment in 1996, and it was a delightful finish for Falk's career to see his character on the big screen.

JOHN L. GOLDWATER [1916-1999]

John Goldwater was the "J" of MLJ, an early publisher of comic book superheroes including the Shield and the Black Hood. In 1941 MLJ began running a teen humor strip as a back-up feature, Bob Montana's Archie. The red-headed high-schooler would soon take over MLJ titles, resting control from the heroes who had heretofore reigned supreme. (MLJ eventually became known as Archie Comics.) Goldwater retired in 1983, but the comic company he helped form still runs strong with the Riverdale gang in their 57th year of four-color fun.

PAUL S. NEWMAN [1924-1999]

The King of the Comic Book Writers, listed in the *Guinness Book of Records* as the most prolific comic book writer, has passed away, but there is little chance that his achievement will be surpassed. His 4,121+ scripts began at DC in 1949. He got the assignment because of his work on the *Date With Judy* radio show. From then on he wrote for many companies until ultimately working for Dell. He was soon writing the Lone Ranger full time and continued to do so for 25 years. Newman will also be remembered for his many stories on another Dell title, *Turok Son of Stone*. He was warm, humorous, and will be greatly missed.

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(Continued from page 23) Hawkman, Hourman, Sandman, and the Spectre each raise $100,000 in individual chapters, but Superman, Batman, and Flash have to bail out Johnny in the closing chapter. First appearances of Superman and Batman plus GL's only issue as chairman, as he too is promoted to his own title. Hourman is given a leave of absence and Dr. Mid-Nite and Starman are announced as new members at issue's end. Hop Harrigan, the youthful aviator who was popular enough to earn his own radio show later on, is the star of the text story from this issue through #22.

All-Star Comics #8 (Dec 1941/Jan 1942)

"Two New Members Win Their Spurs" (on cover only). The most crowded issue ever and arguably one of the most important comics of the Golden Age, with the origin of Wonder Woman occurring in an eight-page backup story. Hawkman becomes permanent JSA chairman and Atom, Dr. Fate, Dr. Mid-Nite, Hawkman, Johnny Thunder, Sandman, Starman, and the Spectre have chapters as the JSA battles the evil Prof. Elba (at Dr. Mid-Nite's request). 2nd Hawkgirl app., Dr. Mid-Nite's Hooty the Owl and Hawkman's Big Red guest-star, and Dr. Fate wears his new half-helmet that so many *More Fun* collectors have disliked over the years. Plus the entire team, including Superman and Batman, guest star in the Hop Harrigan text story.

All-Star Comics #9 (Feb/Mar 1942)

"Untitled." The FBI sends the members into Mexico and Central and South America to reprise their assignment of issue #4 and root out spies. Atom (Chile), Dr. Fate (Brazil), Dr. Mid-Nite (Columbia), Hawkman (Mexico), Johnny Thunder (Cuba), Sandman (Venezuela), Starman (Bolivia) and the Spectre (Argentina) get the job done. All the heroes' girlfriends appear in the epilogue, as Gardner Fox first breaks the unknown secret identity rules that he will smash to smithereens in issue #15.

All-Star Comics #10 (Apr/May 1942)

"500 Years Into the Future" (on cover only). In their first time-travel adventure, the JSA uses Dr. Everson's invention to help scientists come up with a way to protect America from bombing raids. Atom, Dr. Fate, Dr. Mid-Nite, Hawkman, Johnny Thunder, Sandman, Starman, and Spectre have chapters. Sandman wears his purple & gold costume for the first time. Flash and G L show up to guard the US scientists while the members are off in time.

All-Star Comics #11 (Jun/Jul 1942)

"The Justice Society Joins the War on Japan!" (on cover only). In the 1st story to appear after Pearl Harbor, members (sans Spectre) enlist in the Armed Forces but in their civilian identities. Wonder Woman replaces the ghostly avenger in the line-up as she & Atom, Dr. Fate, Dr. Mid-Nite, Hawkman, Johnny Thunder, Sandman, and Starman go off to war as both civilians and superheroes. In the end, the JSA is commissioned as the Justice Battalion of America (JBA) to end squabbling among Armed Forces branches as to whose superhero is best. Wonder Woman meets Shiera Sanders in a bridge between her chapter and Hawkman's and the two heroes learn one another's identities. WW is also made a member of JBA.

All-Star Comics #12 (Aug/Sep 1942)

"Untitled." The JSA battles a Japanese sect of assassins known as the Black Dragon Society, but the big news is that Wonder Woman becomes a member, honorary member (she had her own title) and group secretary in one fell

(Continued from page 25) peculiar to the story. Green Lantern worked alone most often and his power ring, just as had Johnny's Thunderbolt in early issues, often functioned as the deus ex machina which saved the day.

Of note during this period was "The Strange Lives of Edmund Blake" in *All-Star* #48 (August/September 1949) in which Wonder Woman uses her Magic Sphere to show a dying young boy his future in order to give him the will to live. That future involved several encounters with members of the JSA (surprise!) and in the end he drags himself from his sickbed to rescue the team in the present.

On a personal note, I feel that the "Invasion of the Fire People" in *All-Star* #49 (October/November 1949) inspired one of the most memorable covers ever, showing Green Lantern, Wonder Woman and Flash chiseling a warning to the people of the future in giant letters on a rock cliffside as the world is being destroyed behind them.

End of the title and the team

The final three issues were solid, even though the end of the title and the team was near. In fact, "The Man Who Conquered the Solar System" in issue #55 comes very close to the "Best Story Ever" category in my mind. Featuring a great early sequence in which the JSA constructs a space ship, the story has the team rocketing to Jupiter and then to Mars to battle an interplanetary conqueror. The JSA does not split up into smaller units in this adventure, but members are picked off and brainwashed one-by-one into joining the enemy until only GL is left. He manages to free his comrades (as usual), but even then it takes the heroic efforts of the team's Jovian ally to save the Earth from destruction.

In *All-Star* #56's "The Day the World Ended," the JSA is convinced by a time traveler to return with him to 3000 AD to battle the Chameleons, an alien race which uses its shape-changing powers to loot the planet. Their arrival in the future drives the aliens to the point of deciding to destroy the Earth. Talk about unintended consequences.

There was no outward sign that *All-Star* #57 (February/March 1951) would be the final JSA adventure, but, deliberately or not, the story setup paid homage to the early days of the title, with Green Lantern, Flash, Wonder Woman, and Dr. Mid-Nite each having a separate chapter while the team tries to solve "The Mystery of the Vanishing Detectives." Hawkman, Atom, and Black Canary (the JSA's two longest serving members and its newest one) then share a chapter before the JSA's final confrontation with the Key, a villain whose counterpart menaced the JLA in the Silver Age.

It was over. The arrival on the stands of *All-Star Western* #58 (April/May 1951) signaled that the greatest team of superheroes comics had ever known had passed quietly into history. The JSA was gone and we would not see their like again.

Or so we thought.

swoop. The latter status allows her to remain in the book but not have a chapter of her own. Atom, Dr. Fate, Dr. Mid-Nite, Hawkman, Johnny Thunder, Sandman, Starman and the Spectre recover eight stolen inventions which are vital to the war effort.

All-Star Comics #13 (Oct/Nov 1942)

"Shanghaied Into Space" (on cover only). Remember that rule about Wonder Woman not having her own chapter? Forget it. She sits in for Dr. Fate in this issue as the team is captured and shot off to different planets in the solar system by Nazi scientists. Atom (Mars), Dr. Mid-Nite (Neptune), Hawkman (Saturn), Johnny Thunder (Mercury), Sandman (Uranus), Starman (Jupiter), the Spectre (Pluto) and Wonder Woman (Venus) share the JSA's first outer space adventure.

All-Star Comics #14 (Dec 1942/Jan 1943)

"Food for Starving Patriots" (on cover only). Atom (Holland), Dr. Fate (German concentration camps), Dr. Mid-Nite (Norway), Hawkman (France), Johnny Thunder (Czechoslovakia) , Sandman (Greece), Starman (Poland) and the Spectre (Belgium) provide food for resistance fighters in Europe. Wonder Woman does the secretary thing and also offers readers a chance to join the newly-formed Junior Justice Society fan club.

All-Star Comics #15 (Feb/Mar 1943)

"The Man Who Created Images" (on cover only). Introducing the first great JSA super-villain, Brain Wave, and featuring Wonder Woman's master plan of recruiting the heroes' girlfriends to fill in for them when "the boys" go missing, even dressing them up as the heroes for the task. The team and their gal pals: Atom (Mary James), Dr. Fate (Inza Cramer), Dr. Mid-Nite (Myra Mason), Hawkman (Shiera Sanders), Johnny Thunder (Peachy Pet, his adopted daughter instead of Daisy Darling), Sandman (Dian Belmont), Starman (Doris Lee) and the Spectre (Clarice Winston).

All-Star Comics #16 (Apr/May 1943)

"The Justice Society Fights for a United America" (on cover only). Racial turmoil? Class hatred? The JSA will have none of that stuff, especially when stirred up by Axis agents. Atom, Dr. Fate, Dr. Mid-Nite, Hawkman, Johnny Thunder, Sandman, Starman and the Spectre straighten things out with the help of the Junior Justice Society, in this Gardner Fox classic. Wonder Woman gets to join the gang at a boisterous War Band rally at story's end.

All-Star Comics #17 (Jun/Jul 1943)

"The Brain Wave Goes Berserk" (on cover only). If you can't beat 'em, shrink 'em. So reasons Brain Wave, back from the dead to turn the JSA into mini-heroes. The usual suspects—Atom, Dr. Fate, Dr. Mid-Nite, Hawkman, Johnny Thunder, Sandman, Starman and the Spectre—discover that small is not always beautiful. Each is snatched up by Johnny Thunder's Thunderbolt at chapter's end and restored to rightful size in time to see the arch-villain blow himself up. Gone for good? Come on. Wonder Woman appears in the opening segment.

All-Star Comics #18 (Fall 1943)

"Insects Turn to Crime" (on cover only). King Bee gives criminal insect powers and the Justice Society of America has to swat them, being careful not to mistake Johnny Thunder, who gains fly powers for the issue, for one of the bad guys. The regular team, of course: Atom, Dr. Fate, Dr. Mid-Nite, Hawkman, Johnny Thunder, Sandman, Starman and the Spectre. Wonder Woman appears on the cover, splash page and in three early panels. What a gal. The book is back on a quarterly schedule due to a war-induced paper shortage.

All-Star Comics #19 (Winter 1943)

"The Crimes Set to Music." The chairman is missing and Hawkman's teammates set out to find him, battling crimes based on music along the way. Atom, Dr. Fate, Dr. Mid-Nite, Johnny Thunder, Sandman, Starman and the Spectre foil bad guys right and left and arrive simultaneously to find Hawkman a caged prisoner of the musical madman behind it all. In a switch from the usual format, the final chapter is Hawkman's, as he explains how he got into this fix in the first place. Wonder Woman is in the opening sequence and is featured on a swell cover, playing the piano while surrounded by the team and a ghostly Hawkman.

All-Star Comics #20 (Spring 1944)

"The Movie That Changed a Man's Life." An amazing and memorable Jekyll & Hyde tale of a powerful businessman who is plagued by a misshapen criminal known as the Monster, all as the bizarre result of a home movie. Great individual chapters starring Atom, Dr. Mid-Nite, Hawkman, Johnny Thunder, Starman, and the Spectre are presented while Dr. Fate and Sandman get relegated to the sidelines along with Wonder Woman as the paper shortage of WWII continues to influence the contents of the title.

All-Star Comics #21 (Summer 1944)

"The Man Who Relived His Life." It's time traveling time again, as Professor Everson's assistant lies on his death bed after sacrificing his life to help find a cure for a deadly disease and the team goes back into the past to right wrongs he committed so he can die in peace. Dr. Fate, Dr. Mid-Nite, Hawkman, Johnny Thunder, Sandman and Starman get individual chapters, while Atom and the Spectre hang with Wonder Woman. It's a bittersweet return to action for Sandman and Dr. Fate, however, as this is their last issue.

All-Star Comics #22 (Fall 1944)

"A Cure for the World" (cover) or "The Test of Time" (splash page). The spirit Conscience sends the members to various historical eras to confront bigotry and prejudice. It's off to 17th century America for Atom, the French Revolution for Dr. Mid- Nite, caveman times for Hawkman, medieval England for Johnny Thunder, ancient Greece for Starman and the Industrial Revolution for the Spectre. Wonder Woman joins the boys and a batch of school kids for the Pledge of Allegiance in the final chapter. The final Hop Harrigan story runs in this issue (and sounds like a political tract, "Lend-Lease for China").

Continued on page 52

All-Star Comics #23 (Winter 1944)

"The Plunder of the Psycho-Pirate." The Justice Society of America's second arch enemy makes his debut and the team has to try and solve crimes based on emotion. Dr. Mid-Nite battles his fear, Hawkman stops a crime based on love, Johnny Thunder struggles against his own conceit, Starman deals with the emotion of hate, and the Spectre fights greed. Atom, who stays behind to protect the newspaper publisher threatened by this new master criminal, is almost overcome by despair before discovering the villain's identity and being shot for his troubles. His teammates just manage to save his life in the closing chapter. Wonder Woman does not appear at all, although she is listed on the splash page roll call.

All-Star Comics #24 (Spring 1945)

"This Is Our Enemy." What's this? In place of the familiar DC logo, this issue and the two which follow sport an All-American cover symbol. DC and All-American were two branches of the same company and were in a temporary rift, affecting not only business matters but the team lineup. Wildcat and Mr. Terrific replace Starman and Spectre in this issue, joining Atom, Dr. Mid-Nite, Hawkman and Johnny Thunder on trips through time to various points in Germany's military history, courtesy of Conscience, the spirit from issue #22. Their job is to convince a conscientious objector to forego his beliefs and sign up to fight the Nazis. Pure propaganda but handled well by Fox. Flash and Green Lantern guest star, then sign on for the duration at issue's end.

All-Star Comics #25 (Summer 1945)

"The Forgotten Crime." An amnesia victim calls on the JSA to solve a 20-year old murder mystery and help him figure out who he is. The lineup, fixed from now until the end of the *All-Star* run, except for one major change 14 issues down the line, consists of Atom, Dr. Mid-Nite, Flash, Green Lantern, Hawkman and Johnny Thunder, with Wonder Woman on the sidelines.

All-Star Comics #26 (Fall 1945)

"Mystery of the Metal Menace" (cover) or "Vampires of the Void" (splash page). Giant robot creatures from Jupiter invade Earth and begin absorbing all its metal elements for food. Hey, that's not nice. Teaching these guys some manners and protecting various elements are Atom (iron), Dr. Mid-Nite (copper), Flash (gold) Green Lantern (magnesium), Hawkman (silver) and Johnny Thunder (who fights a spaceship that will eat just about anything). Wonder Woman appears only briefly, but she clearly approves.

All-Star Comics #27 (Fall 1945)

"A Place in the World." The DC logo is back just in time for one of the best stories of the Fox era. And Wildcat replaces Atom (it was supposed to be permanent but didn't work out) for the issue. The JSA teams up with handicapped youngsters in each chapter: Dr. Mid-Nite is joined by a blind boy, Flash by a young cerebral palsy victim, Green Lantern by a one-armed boy, Hawkman by a boy in a wheelchair, Johnny Thunder by a boy who stutters and Wildcat by a deaf boy. Great final one panel page featuring FDR, Helen Keller, Beethoven, John Milton and Demosthenes, along with the JSA (including Wonder Woman) and a one-armed soldier, fronting a pledge to treat all handicapped persons as equals rather than as objects of pity. Nobody in comics did this sort of thing better than Gardner Fox.

All-Star Comics #28 (Apr/May 1946)

"The Paintings That Walked the Earth." The return to a bimonthly publishing schedule is celebrated with a nicely creepy tale about magical paintings from ancient Atlantis which create images which come to life and set out to kill a vengeful artist's enemies. Atom, Dr. Mid-Nite, Flash, Green Lantern. Hawkman and Johnny Thunder aren't about to let it happen. Wonder Woman appears in a single panel. You'd think she'd start throwing furniture or something.

All-Star Comics #29 (Jun/Jul 1946)

"The Man Who Knew Too Much." Landor, from the year 2446, challenges the team. Atom, Dr. Mid-Nite, Flash, Green Lantern and Hawkman all fail to capture the man from the future but Johnny Thunder, of all people, succeeds. Or does Landor have some plan to eliminate the team if only he can get them all together? He'll get his chance, because even Wonder Woman is present in the final chapter when Thunderbolt brings the villain to JSA headquarters.

All-Star Comics #30 (Aug/Sep 1946)

"The Dreams of Madness." In the wackiest JSA adventure of all, Brain Wave, neatly disguised in wig and beard for his third appearance, tricks the JSA into allowing him to inflict them with crazed dreams that drive them insane. Atom dreams that he's become a sponge, Dr. Mid-Nite thinks he's a walking disease, Flash believes he's a laughing stock, Green Lantern is convinced he's a sun and Hawkman assumes the role of thermometer. But wait! Johnny Thunder is already a little crazy and his dream world of the Already Equipped (artists are born with a brush for an arm, writers with a typewriter rather than a head and other weirdness) turns him sane so that he can bring his teammates to their senses. Then he gets kicked in the head and returns to his normal self. Wonder Woman appears only in the first two panels of the story.

All-Star Comics #31 (Oct/Nov 1946)

"The Globe-Being from Space" (cover) or "The Workshop of Willie Wonder" (splash). A bad Duna (a race of shimmering globe creatures) named Zor inhabits the body of a gentle old toymaker, enabling him to create fantastic weapons and stage impossible crimes. The JSA is alerted by another Duna and sets out to stop him. On the case: Atom, Dr. Mid-Nite, Flash, Green Lantern, Hawkman and Johnny Thunder, with Wonder Woman looking on. Everybody handles the existence of these strange space visitors with equanimity.

All-Star Comics #32 (Dec 1946/Jan 1947)

"The Return of the Psycho-Pirate." He's back, with all new crimes and all different emotions linked to them. Atom battles curiosity, Dr. Mid-Nite faces overwhelming ambition, Flash struggles with anger, Green Lantern fights the power of envy, Hawkman faces down pride and Johnny Thunder develops humility. Wonder Woman, we suspect, is feeling deep-seated loneliness, given her characteristically brief participation.

All-Star Comics #33 (Feb/Mar 1947)

"The Revenge of Solomon Grundy." Over in *All-American Comics*, Green Lantern had imprisoned the man-monster in a tree, but a lightning bolt frees him. When the rest of the JSA arrives at headquarters to hear this news on the radio and find the place trashed, they get that old sinking feeling. Wouldn't you? Atom, Dr. Mid-Nite, Flash, Hawkman and Johnny Thunder set off to do individual battle with Grundy (lucky Johnny manages to find only a Grundy impersonator, else he might have departed the team even before Black Canary came along). All this leads to a GL chapter which ends with the whole team showing up just in time to save the Emerald Warrior and capture Grundy. At Johnny's suggestion, the monster is imprisoned on a distant, lifeless planet. Wonder Woman doesn't do much except say "Well done, boys." I wouldn't be uncomfortable calling this the Greatest JSA Adventure of All Time. The issue marks the last appearance of Johnny's Thunderbolt.

All-Star Comics #34 (Apr/May 1947)

"The Wiles of the Wizard." The Justice Society of America's third great enemy comes on stage as Gardner Fox leaves (this is his final issue as writer) and he wants to join the group! Trouble is, the Wizard thinks the heroes are just a bunch of clever crooks setting up a really big score and he wants in on the fun. Atom, Dr. Mid-Nite, Flash, Green Lantern and Hawkman try to show him the error of his ways in individual chapters, then are joined by Johnny Thunder and Wonder Woman for the grand finale. (Note: Green Lantern's name is not listed on the cover.)

All-Star Comics #35 (Jun/Jul 1947)

"The Day That Dropped Out of Time." John Broome debuts as All-Star writer with one of the two or three most memorable JSA adventures ever. When lab assistant Per Degaton shoots his mentor and steals his time machine to go back and reverse an ancient historical battle, modern civilization is wiped out. Atom, Dr. Mid-Nite, Flash and Hawkman try to find out what event was changed in their chapters but fail. Conveniently, the wounded scientist recovers enough to pinpoint the battle and Green Lantern goes off to recover the time machine. Instead, he is knocked out and sent ten years into the future by Degaton. There he finds a fugitive Justice Society of America on its last legs. They finally do manage to get back to 331 BC and set things right. Unlike in Fox's stories, where the past could be changed with no apparent consequences, in this one the JSA forgets everything that happened when time readjusts and only learns the truth with the help of Wonder Woman's magic Sphere.

All-Star Comics #36 (Aug/Sep 1947)

"The Five Drowned Men." For the last time, guest heroes sit in for missing members and join the regular lineup for the adventure de jour. And what guests they are: Superman and Batman replacing Johnny Thunder and Atom for their only Golden Age appearance in a full-length Justice Society of America story. Batman, Dr. Mid-Nite, Flash, Green Lantern, Hawkman and Superman have individual chapters as they solve the riddle of Koehaha, the "Stream of Ruthlessness." Wonder Woman helps out at the end, so DC's Big Three meet and work together for the first time in this classic issue. Robert Kanigher wrote it and the next two issues.

All-Star Comics #37 (Oct/Nov 1947)

"The Injustice Society of the World." The Wizard! Brain Wave! The Gambler (a Green Lantern foe)! Vandal Savage (a Hawkman villain)! The Thinker (a Flash enemy)! Per Degaton (wait a minute, didn't he forget everything two issues back?)! The JLA wouldn't let the Wizard join their group, so he forms his own. Atom, Dr. Mid-Nite, Flash, Green Lantern and Hawkman each battle one of the bad guys and are defeated and captured (that's going to start happening with surprising regularity)-except for GL, that is, who is killed. Or maybe not. After Johnny Thunder and Wonder Woman are also captured, the Emerald Warrior shows up to save the day. And the fleeing Wizard is taken down by a bunch of Junior Justice Society kids. Where did they come from?

All-Star Comics #38 (Dec 1947/Jan 1948)

"History's Crime Wave." Johnny Thunder gets back into the solo action as he (vs. Atilla the Hun) and Atom (vs. Goliath), Dr. Mid-Nite (vs. Nero), Flash (vs. Captain Kidd), Green Lantern (vs. Cesare Borgia) and Hawkman (vs. Genghis Kahn) battle a madman who disguises himself as the great villains of history. Trouble is, all six heroes are killed in battle. The mysterious Black Canary shows up as Johnny Thunder is dying and hustles off to alert Wonder Woman, who restores her teammates to life with the fabulous Purple Healing Ray. So they rush out and get defeated again, taken prisoner this time. Did I mention that this madman is, um, nothing more than a museum security guard? Anyway, Black Canary saves them again. All that, and fishnets too—the lady has promise. This is the final issue in which members star in individual chapters, which may explain why they did it twice.

All-Star Comics #39 (Feb/Mar 1948)

"Invasion from Fairyland." When a Gotham City stenographer is accused of being a witch, the JSA is pulled into the case and discovers the existence of a magical world in another dimension, reachable via a door in a hillside in a city park. Off they go to battle sorceresses, dragons, giant mastiffs and two-headed giants. The new tradition of teaming up in twos and threes begins with this issue. The teams: Flash and Atom, Wonder Woman (taking an active role in things from here on out) and Dr. Mid-Nite, Hawkman, Green Lantern and Johnny Thunder (in his final appearance in the title). Black Canary turns up again as well, following an escaped convict into Fairyland. John Broome writes this and every story hereafter. One of the great JSA adventures.

All-Star Comics #40 (Apr/May 1948)

"The Plight of a Nation." A six-member Justice Society of America, plus guest Black Canary (with the help of a Junior Justice Society member who goes undercover to join a tough-kid gang) confronts the nation's number one problem... juvenile delinquency. The teams: Black Canary & Green Lantern, Flash & Hawkman, and Dr. Mid-Nite & Atom. After the Junior Justice Society rescues a girl tied to the train tracks and beats up the kid gang (ahem) Wonder Woman sets the delinquents on the path back to reformation and societal acceptance. The Amazon Princess does this by showing them what their futures will be like if they grow up to be criminals.

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All-Star Comics #41 (Jun/Jul 1948)

"The Case of the Patriotic Crimes." The Wizard returns once more, with a new, improved Injustice Society: the Icicle and the Fiddler (both Flash villains), The Huntress (a Wildcat villain) and Sportsmaster and the Harlequin (Green Lantern foes). The JSA has already been captured and brainwashed by the evil gang as the story opens, but good old Black Canary is on the case again and gets a break when Harlequin betrays her criminal buddies. The duo hypnotizes the members back to their old selves and Hawkman battles Sportsmaster, Dr. Mid-Nite and Wonder Woman take on Fiddler, Flash and Atom fight the Huntress, Green Lantern goes against Icicle. Meanwhile, Black Canary and Harlequin fight the Wizard. Everybody is captured yet again and the BC/Harlequin team has to save the day this time by talking the members back to their real selves. Black Canary finally becomes a full-fledged JSA member at story's end.

All-Star Comics #42 (Aug/Sep 1948)

"The Man Who Hated Science." Zabor Zodiak, the Alchemist, uses the Philosopher's Stone, the Elixir of Youth, the Universal Solvent and Perpetual Motion against the JSA, which is brightened up by Atom's colorful new atomic-age costume but loses a bit of cachet due to Hawkman's abandoning his famous hawk-mask for more conventional superhero headgear. The teams: Hawkman-Flash, Atom-Dr. Mid-Nite, Wonder Woman-Black Canary and Green Lantern solo. Johnny Peril backup stories begin in this issue and appear in all subsequent issues except #47 (three-page humorous backup), #50 (three-page true story set in Yellowstone Park in 1970 with Frank Frazetta art) and #53 (three-page true backup story about a race between a stagecoach and clipper ship in the 1850s).

All-Star Comics #43 (Oct/Nov 1948)

"The Secret of the Golden Universe." Men made of gold cross over from another dimension and begin stealing the world's iron. This is exactly the sort of thing the JSA abhors, so the team follows the golden criminals to their own universe and takes them on. Hawkman, Atom and Dr. Mid-Nite form one team, Wonder Woman and Black Canary another and Flash and Green Lantern a third. Turns out there are some good golden guys around to cheer on our "carbon people," so all ends well.

All-Star Comics #44 (Dec 1948/Jan 1949)

"Evil Star Over Hollywood." Every now and again, the JSA would find itself in a titanic struggle with some rather ordinary bad guy most of the members would have made short work of on their own (if they still all had their own strips, a luxury which was fading fast as the Golden Age began winding down). Evil Star was one such bad guy, a crime boss trying to stop production of a movie exposing his evil deeds. Atom and Black Canary, Flash and Dr. Mid-Nite and Hawkman and Wonder Woman team up, while Green Lantern goes Hollywood on the gang and solos again. This story features one of the most ludicrous death traps (and obvious escapes) in the team's history.

All-Star Comics #45 (Feb/Mar 1949)

"The Case of the Cosmic Criminals." On the other hand, sometimes rather ordinary criminals came up with ways to offer a real challenge to the team. A variety of objects which have been charged with cosmic radiation give a bunch of crooks super-powers with which to battle the JSA. Hawkman and Wonder Woman and Dr. Mid-Nite and Atom team up this time, while Flash and Green Lantern go it alone. Black Canary stays behind, then reprises her patented save-the-day appearance at story's end, freeing the captured members so they can nab the surprise villain of the piece.

All-Star Comics #46 (Apr/May 1949)

"The Adventure of the Invisible Band." One of the more amusing and ingenious JSA stories. Bumbling amateur detective Elmer Doolittle overhears the JSA "planning" crimes (they're to get a step ahead of a very successful gang of crooks by figuring out the sorts of crimes they'd commit) and turns the schemes over to the dean of the "gumshoe school" where he's in training, never dreaming that the faculty there is in fact the "Invisible Band" the JSA is after. Now the JSA has to stop the crimes they themselves set up. Hawkman-Black Canary, Dr. Mid-Nite-Wonder Woman, Flash-Atom are the teams, while glory hog Green Lantern once again stands alone.

All-Star Comics #47 (Jun/Jul 1949)

"The Ghost of Billy the Kid" leads an outlaw gang against the JSA in one of the more mundane stories of the Broome era. The teamups: Hawkman and Black Canary, Flash and Wonder Woman and a three-man unit of Green Lantern, Dr. Mid-Nite and Atom. Great cover with the entire JSA tied to a stagecoach plunging off a cliff. How do they get into these messes, anyway?

All-Star Comics #48 (Aug/Sep 1949)

"The Strange Lives of Edmund Blake." Wonder Woman's Magic Sphere comes front and center for the last time as she and her teammates try and inspire a dying boy to live by showing him his future. Fortuitously enough, that future involves him with various JSA teams at different points in his life. In order: Wonder Woman and Black Canary, Hawkman and Atom, Green Lantern and Dr. Mid-Nite and finally Flash. After the team departs, young Mr. Blake is treated to one last, and more immediate, future vision in the Magic Sphere and, following an operation and a week's bed rest, drags himself from his sick bed to rescue the JSA from the doom he knows they will face that very day. One good turn deserves another, after all.

All-Star Comics #49 (Oct/Nov 1949)

"The Invasion of the Fire People." Big trouble for the JSA and all humanity as waves of comets and meteors mark the invasion of Earth by powerful creatures of fire. Indeed, as the story opens all seems already lost, with the JSA beaten and scattered and the end of the world only hours away. Teams that took it on the chin in the first go-round: Black Canary and Atom, Flash and Dr. Mid-Nite, Hawkman and Wonder Woman, Green Lantern all by his own self. The JSA is down but not out, however, and Flash comes up with an ingenious last minute plan to turn the tide by fighting fire with fire. One of the best JSA stories ever.

All-Star Comics #50 (Dec 1949/Jan 1950)

"The Prophecy of Peril." Mr. Alpha is apparently a former college classmate of Jay (Flash) Garrick's who is fulfilling a ten-year old prophecy by returning to their alma mater and committing crimes

based on chemistry, geology, meteorology, metallurgy and zoology as the masked criminal, Mr. Alpha. With the aid of a mysterious benefactor, teams of Hawkman and Atom, Dr. Mid-Nite and Black Canary, Flash and Wonder Woman and the ever-solitary Green Lantern eventually win out and expose a sneaky plot. Wonder Woman wears her new banded sandals on the cover but still has her old red boots in the story itself; that changes next issue.

All-Star Comics #51 (Feb/Mar 1950)

"Invaders from the World Below." Diamond creatures from a subterranean civilization, their hearts as hard as their exteriors, are threatening the surface world and nobody realizes it except one scientist. Once he convinces the JSA, though, the game is afoot. Wonder Woman, Black Canary and Flash take on the invaders at a former World's Fair site and end up tumbling into a fiery volcano. Green Lantern and Atom meet the enemy at the suddenly empty Bottomless Lake and end up stumbling off a steep river bank into the water below. Dr, Mid-Nite and Hawkman do battle at a secret government site and manage to escape unscathed, returning to headquarters to find that their teammates survived as well. You might beat the JSA once (come to think of it, nearly everybody did during this period), but never twice. This invasion is over when the team employs sound vibrations to destroy their foes.

All-Star Comics #52 (Apr/May 1950)

"The Secret Conquest of Earth." Another top-notch story, which opens with the JSA having disappeared from the face of the Earth for an entire year. Turns out they were put into a trance by four kings from an ancient super-race, evil monarchs all, who have made themselves political leaders around the world and set things in motion for World War III to wipe out the human race so they can restore their own race "by secret methods imparted to us by our ancient scientists." Hey, you do it your way.. Fighting the good fight once they wake up are Hawkman and Wonder Woman in South America, Flash and Black Canary in Europe, Dr. Mid-Nite and Atom in Africa and good old Green Lantern in the U.S. Then it's back to Africa for a final showdown to prevent an atomic holocaust.

All-Star Comics #53 (Jun/Jul 1950)

"The Gun That Dropped Through Time." The old "this innocent man will be executed at midnight unless you can come up with new evidence" plot with a time travel overlay. A murder weapon is sent plummeting through the past with the JSA hot on its trail. Flash and Black Canary catch up with it briefly in the 14th Century, Wonder Woman and Dr. Mid-Nite almost but not quite win the prize in the 5th Century, Hawkman and Atom come this close in Rome in 71 BC and Green Lantern finally grabs the evidence in Atlantis, 9638 BC. There's unexpected trouble and an off-the-wall plot twist waiting when the team gets back to the present, however, and only Dr. Mid-Nite's strength of will and clever mind prevents a mass JSA suicide.

All-Star Comics #54 (Aug/Sep 1950)

"Under the Big Top" (cover) or "The Circus of a Thousand Thrills" (splash page). Somebody is pulling off a lot of robberies, and it sure looks like there's a connection to a traveling circus troupe. But the performers have a perfect alibi: they're usually in center ring when the crimes go down. The JSA is on the case and Flash and Atom, Dr. Mid-Nite and Wonder Woman, Hawkman solo and Green Lantern solo catch and jail the circus crooks. Black Canary stays behind at the Big Top and greets her victorious returning comrades with startling news: the circus troupe is still there and has been all along. If only one of the heroes had been chewing a pack of Doublemint Gum, the JSA might have figured things out right away. Instead, they have to take on the gang all over again. Whatever works.

All-Star Comics #55 (Oct/Nov 1950)

"The Man Who Conquered the Solar System." Another first rank JSA Adventure, unique in that the team does not split up at all as they journey to Jupiter and Mars to confront an interplanetary conqueror who has taken every planet in the Solar System except Earth. On their first stop, they befriend a humanoid Jovian giant named Miko (the metal residents of Jupiter from issues #13 and 26 are long forgotten at this point), which turns out to be a really good thing for Earth later on. On Mars, the entire team except for Green Lantern is tricked into wearing weird metal helmets which make them brainwashed allies of the evil aliens. He uses his power ring to snap them out of it for the final battle. Even at that, though, if Miko didn't turn up to sneakily change a couple of coordinates on the interplanetary disintegrator ray....

All-Star Comics #56 (Dec 1950/Jan 1951)

"The Day the World Ended." It's back to the future as a time traveler convinces the Justice Society of America to come with him to his home in the 31st Century... where an alien race of shape-changers is robbing the planet blind. When they get there, the team discovers that the threat is more egregious than it seems. Turns out that the evil Knelo and his Chameleons are ultimately demanding the unconditional surrender of the entire human race... or they will destroy Earth! By the time the teams of Flash & Wonder Woman, Green Lantern & Atom & Hawkman, and Black Canary & Dr. Mid-Nite uncover the awful truth, it may be too late to save the day. Luckily for Earthlings, the Chameleons aren't the only masters of disguise.

All-Star Comics #57 (Feb/Mar 1951)

"The Mystery of the Vanishing Detectives." The curtain falls on the Justice Society of America in a neat little mystery involving the disappearance of four world-famous detectives... representing Scotland Yard, the Surete and the police forces in Turkey and Honolulu. They are attending an international detectives convention where the Justice Society of America annually creates a model "crime" for the quartet to solve as a demonstration of crime detection in different countries. Suddenly they mysteriously vanish and Dr. Mid-Nite (in London), Flash (in Paris), Wonder Woman (in Istanbul) and Green Lantern (in Honolulu) rush to the policemen's home bases to solve crimes being carried out under the direction of the mysterious Key. At the same time, Hawkman, Atom, and Black Canary stay behind to search for the vanished detectives. Everybody gets back together for a final confrontation in an old mansion on the outskirts of Secaucus, and a rather unlikely Secaucus it is... one with cliffs and valleys and a cable car from which the defeated Key leaps to his death. Case closed... and the era of the JSA was no more. ■

Silver & Bronze Giants *(Cont. from page 29)*

Lois Lane #114-123 (9/71 - 6/72) $16
Mister Miracle #4-8 (9-10/71 - 5-6/72) $22
New Gods #4-9 (8-9/71 - 6-7/72) $14
Our Army At War #235-241, 243-246 (8-12/71 - 1, 3-6/72) $16-$26
Our Fighting Forces #133-137 (9-10/71 - 5-6/72) $16
Phantom Stranger #15-19 (9-10/71 - 5-6/72) $17
Secrets Of Sinister House #5 (6-7/72) $30
Sinister House Of Secret Love #1-4 (10-11/71 - 4-5/72) $35- $115
Star Spangled War Stories #158-163 (8-9/71 - 6-7/72) $8
Strange Adventures #232-236 (9-10/71 - 5-6/72) $12
Sugar & Spike #97-98 (8-9, 10-11/71) $45
Superboy #177-184, 186-187 (9/71 - 6/72) $14
Superman #241-244, 246-251, 253 (8/71 - 6/72) $14-$18
Swing With Scooter #35 (8-9/71) $65
Tarzan #207-209 (4-6/72) $12-$22
Teen Titans #35-39 (9-10/71 - 5-6/72) $12
Tomahawk #136-140 (9-10/71 - 5-6/72) $15
Unexpected #126-136 (8/71 - 6/72) $15-$22
Weird War Tales #1-5 (9-10/71 - 5-6/72) $45-$160
Weird Western Tales #12 (6-7/72) $60
Witching Hour #16-21 (8-9/71 - 6-7/72) $8-$12
Wonder Woman #196-200 (9-10/71 - 5-6/72) $18-$32
World's Finest #204-205, 207-212 (8, 9, 11, 12/71 - 2, 3, 5, 6/72) $10-$18
Young Love #88-96 (9-10, 11, 12/71 - 1-6/72) $14
Young Romance #173-183 (8/71 - 6/72) $25

The *Overstreet Guide* doesn't list the 52 page *Witching Hour* or *Young Love* issues, which likely explains the relatively lower values listed. One unique 52 page giant is *Weird War Tales*, and not just because it's a cross-genre title like the also very collectible *Sinister House Of Secret Love* and *Dark Mansion of Forbidden Love*. *Weird War Tales* has its own unique pitch on the cover of the first five issues (seven if you get technical), which is unprecedented. At the top of each issue appears the following: #1 - "First Sensational Issue," #2 - "Second Great issue," #3 - "Third Gut-Grabbing issue," #4 - "Fourth Scalp-Tingling issue," #5 - "Fifth Mind-Boggling issue," #6 - "First in Comics - Best in Comics" (like all DC comics dated July or August 1972), and #7 - "Seventh Great issue." The next closest example is *Tarzan* #207-210 (April-July 1972) which have the big DC circle which reads "1st DC issue" and goes up to "4th DC issue."

Titles which have "DC 100 Page Super Spectaculars" as part of their regular run sometimes skip an issue on the 52 Page Giant list, while others do not deviate in terms of total possible issues. *Adventure Comics*, for example, has eleven 52 Page Giants but skips issue #416 (cover dated March 1972) also known as *DC 100 Page Super Spectacular* #DC-10. *Adventure* #417 of shares the March 1972 cover date with #DC-10, but remains in the 52 Page Giant format, just like all DC titles did until June 1972. *DC 100 Page Spectaculars* are presented here even though the first issue, #DC - 4 (May-July 1971), precedes the 52 Page Giants by one month. The 100 page format outlasted the 52 page format by almost three years, continuing until March-April 1975.

When the 52 Page Giant format came to an end in June 1972, DC comics returned to the regular 36 page size and cost 20¢ per copy from July 1972 through January 1975. For the first two months (July and August) most issues said in big letters on the covers, "All New Stories, Best In Comics."

The following list of *DC 100 Page Spectacular* issues were published from the summer of 1971 to November 1973. Each issue has a 50¢ cover price. (Values given are for NM copies listed in the 1999 *Overstreet Price Guide*. Issues #1-3 do not exist).

DC-4 Weird Mystery Tales (5-7/71, Gets own title 7-8/72) $110
DC-5 Love Stories (8-10/71, Scarcest 100 Page Giant) $400
DC-6 World's Greatest Super-heroes (11-2/72, N. Adams wraparound cvr) $110
DC-7 Superman (12-1/72, really Superman #245) $32
DC-8 Batman (1/72, really Batman #238) $45
DC-9 Our Army At War (2/72, really Our Army At War #242) $55
DC-10 Adventure (3/72, really Adventure #416) $35
DC-11 Flash (4/72 (really Flash #214) $40
DC-12 Superboy (5/72, really Superboy #185) $30
DC-13 Superman (6/72 really Superman #252) $30
DC-14 Batman (2/73, reprints Detective #31, 32, 156) $30
DC-15 Superboy (3/73, reprints Detective #64) $18
DC-16 Sgt. Rock (4/73, War reprints from 1959-64) $18
DC-17 JLA (6/73 (reprints All Star #37) $18
DC-18 Superman (7/73, reprints Superman #162) $18
DC-19 Tarzan (8/73, Joe Kubert cover and art) $18
DC-20 Batman (9/73, reprints Detective #66, 68) $18
DC-21 Superboy (10/73, reprints Brave & Bold #54) $18
DC-22 Flash (11/73 (reprints All Flash #13) $18

Wraparound covers were a nice feature that didn't last for long. #DC-23 never came out as promised in the letter column in #DC-22, the last issue to feature "DC's Cover Gallery" on its back cover, showing four Golden Age covers which house the original stories of the reprints inside. When it did surface as *Shazam!* #8 (December 1973), the covers were replaced by an ad for Aurora model car racers. With issue #DC-14, the cover description changed from 100 Super Spectacular Pages to the name *100 Page Super Spectacular.*

An anomaly exists with Superman cover dates, as the result of DC releasing giants simultaneously with regular issues, as was the case with the four issues of 80 Page Giant previously cited. DC Comics' desire to give the more expensive squarebound comics a longer newsstand life caused cover dates to get pushed as far up as DC could justify. The deviation is evident when you look at the covers to *Superman* #245 (#DC-7, December 1971-January 1972 inside), and *Superman* #246. Issue #245 has a January 1972 cover date, but the next issue, #246, has a December cover date, similar to the four cover date anomalies found in the 80 Page Giant title. Issue #247 continues in the 52 page format with a January cover date, and although #252, cover dated June 1972, is also *DC 100 Page Super Spectacular* #13 (#DC-13), issue #253 is also cover dated June 1972 and is the last 52 page giant *Superman*. Even though two 100 Page Giants appeared within the 11-month window of 52 page *Supermans*, like *Adventure*, the total possible number of 52 page issues (eleven) still appear in the run. The same did not hold true for all of the titles, as is evident by the list.

Subscribers at the time must have wondered just what DC was thinking! It

would have been simpler for DC to continue the *DC 100 Page Spectacular title*, which they did with issue #DC-14 (February 1973).

Below is a complete list of *DC 100 Page Spectacular* issues, with particular focus on issues which were published from December 1973 to March/April 1975, including earlier issues of *DC 100 Page Spectacular* (#DC-4 through #DC-22), which are noted with (), but not included in group values below (see individual listings). Each issue has a 50¢ cover price until May 1974 when it jumps to 60¢ per copy. (Values given are for Near Mint copies listed in the 1999 *Overstreet Price Guide*.)

Action #437, 443 (7/74, 1/75) $20
Adventure #416 (DC-10, 3/72) $35
Batman #238(DC-8), 254-261 (1/72, 1-2/74 - 3-4/75) $22
Brave & Bold #112-117 (4-5/74 - 2-3/75) $16
DC 100 Page Super Spectacular #DC-4-6, 14-22 (5-7 - 11-2/71-72, 2-11/73) $18-$400
Detective #438-445 (12/73, 2-3/74 - 2-3/75) $32
Flash #214 (DC-11), 229, 232 (4/72, 9-10/74, 1/75) $28
House Of Mystery #224-229 (4-5/74 - 2-3/75) $30
JLA #110-116 (3-4/74 - 3-4/75) $22
Our Army At War #242 (DC-9), 269, 275 (2/72, 6/74, 12/74) $28
Shazam! #8, 12-17 (12/73, 5-6/74 - 3-4/75) $18
Superboy #185 (DC-12), 202, 205 (5/72, 5-6/74, 11-12/74) $29
Superman #245 (DC-7), 252 (DC-13), 272, 278, 284 1-2/72, 6/72, 2/74, 8/74, 2/75) $24
Superman Family #164-169 (4-5/74 - 2-3/75) $20-$30
Tarzan #230-235 (4-5/74 - 2-3/75) $18-$20
Unexpected #157-162 (5-6/74 - 3-4/75) $20
Witching Hour #38 (1/74) $32
Wonder Woman #211, 214 (4-5/74, 10-11/74) $28
World's Finest #223-228 (5-6/74 - 3-4/75) $17
Young Love #107-114 (12-1/74 - 2-3/75) $75-) $100
Young Romance #197-204 (1-2/74 - 3-4/75) $75

Young Love and *Young Romance* are uncommon and command a higher price than most 100 pagers, but #DC-15 through #DC-22 are considered undervalued bargains by collectors at only $18 each (especially with almost all 100 page issues from 1974-75 listed at higher prices). The last 100 Page Giants were dated March/April 1975 and mark the end of an era.

In the letter column of the last issue (#DC-22) E. Nelson Bridwell lists the original publication dates of the stories inside, adding "Why we tell you that here [on the last page, in tiny print] instead of at the beginning of every story has to do with some sort of technicality I haven't time to go into." Apparently DC was reluctant to openly sell reprints for half a buck, so they omitted original dates and issue numbers, and inserted more new material into the giants in 1974 and 1975.

One of the strangest wrinkles in DC giant publishing history, squarebound 80-pager Young Love #69 (Sep 1968) is extremely tough to find in grade, not listed in Overstreet as a giant, and is the only issue of the series without the familiar "G" on the cover!

The following list of *Treasury Edition* giants were published from December 1972 to March 1979. Issues #C-20 through #C-50 have a $1 cover price, and #C-50 to #C-62 have a $2 cover price, except for #C-56 which cost $2.50. All issues are oversized, measuring 10" by 13 ½". Titles with issues between #C-21 and #C-62 include *All New Collector's Edition*, *Famous First Edition*, and *Limited Collector's Edition*. Issue #21-34, and #51-59 have 84 pages, #35-41, and #60-62 have 68 pages, and #42-50 have 60 pages. Issues #C-1 to #C-19 do not exist. (Values given are for Near Mint copies listed in the 1999 *Overstreet Price Guide*.)

C-20 Rudolph The Red Nosed Reindeer (12/72, scarce prototype, 1950's reprints) $225
C-21 Shazam! (Sum 1973, reprints Captain Marvel Jr. #11) $18
C-22 Tarzan (Fall 1973, reprints Tarzan #207-10) $20
C-23 House Of Mystery (Win 1973, Adams, Wrightson reprints) $30
C-24 Rudolph The Red Nosed Reindeer (Win 1973, 1950's reprints) $70
C-25 Batman (1974, reprints Detective #404) $35
C-26 Action (1974 reprints Action #1; Famous First Editions #1, two covers) $20
C-27 Shazam! (2-3/74, TV show, Golden Age reprints) $20
C-28 Detective (4-5/74, reprints Detective #27, Famous First Edition #2, two different covers) $55
C-29 Tarzan (6-7/74, reprints Tarzan #219-23) $20
C-30 Sensation (8-9/74, reprints Sensation #1, Famous First Editions #3, two different covers) $30
C-31 Superman (10-11/74, George Reeves 1950's TV photos) $20
C-32 Ghosts (12-1/75, all new stories) $30
C-33 Rudolph The Red Nosed Reindeer (2-3/75, 1950's reprints) $60
C-34 Christmas with the Super-Heroes (2-3/75, unpublished Angel & the Ape story) $18
C-35 Shazam! (4-5/75, TV photo cover with more inside) $15
C-36 The Bible (6-7/75, all new art beginning with Genesis) $15
C-37 Batman (8-9/75, all villain issue) $22
C-38 Superman (10-11/75, TV show photos) $15
C-39 Secret Origins and Super-Villains (12-1/76, reprints Adventure #271) $15
C-40 Dick Tracy (12-1/76, newspaper reprints from 12/21/43 - 5/17/44) $15
C-41 Super Friends (12-1/76, TV show, Alex Toth cover & art) $18
C-42 Rudolph The Red Nosed Reindeer (2-3/76, new material) $45
C-43 Christmas with the Super-Heroes (2-3/76, Adams, S & K, Wrightson reprints) $16
C-44 Batman (6-7/76, reprints Detective #397) $16
C-45 More Secret Origins and Super-Villains (6-7/76, reprints Flash #105) $16
C-46 JLA (8-9/76, reprints JLA #24, #34) $16
C-47 Superman Bicentennial (8-9/76, Tomahawk reprints)
C-48 Superman Vs. Flash (10-11/76, $18 reprints Superman #199, Flash #175) $16

Silver & Bronze DC Giants

C-49 Superboy & The Legion of Super Heroes (10-11/76, new, Mike Grell wraparound cover) $18
C-50 Rudolph The Red Nosed Reindeer (10-11/76, new material) $45
C-51 Batman (8/77, reprints Batman #232, 242-44) $18
C-52 The Best Of DC (1977, Best of DC [Digest] starts 9-10/79) $16
C-53 Rudolph The Red Nosed Reindeer (1/78, new material) $35
C-54 Superman Vs. Wonder Woman (1/78, all new material) $20
C-55 Superboy & The Legion of Super Heroes (2/78, new, Mike Grell cover and art) $22
C-56 Superman Vs. Muhammed Ali (4/78, Neal Adams wraparound cover) $28
C-57 Welcome Back Kotter (5/78, TV comic, reprints 1976 series) $18
C-58 Superman Vs. Shazam! (6/78, Rich Buckler cover and art) $18
C-59 Batman's Strangest Cases (1978, reprints Brave & Bold #93, Swamp Thing #7) $16
C-60 Rudolph The Red Nosed Reindeer (2/79, new material) $30
C-61 Superman (3/79, Famous First Editions #10, 2 covers, reprints Superman #1) $16
C-62 Superman: The Movie (3/79, Photo cover plus photos inside) $12

The following list of Famous First Edition giants were published from October/November 1974 to August/September1975. They are numbered outside the #C-20 to #C-62 group, and so are listed here separately. Issues #F-4 through F-8 have a $1 cover price, and #F-4 and #F-5 have two covers because they are exact reprints. All issues are oversized, measuring 10" by 13¼". #F-4 and #F-5 have 72 pages, #F-6 through #F-8 have 68 pages. (Values given are for Near Mint copies listed in the 1999 *Overstreet Price Guide*.)

F-4 Whiz Comics (10-11/74, reprints Whiz #2 [#1]) $30
F-5 Batman (2-3/75, reprints Batman #1; F-6 inside) $45
F-6 Wonder Woman (4-5/75, reprints Wonder W. #1) $30
F-7 All-Star (6-7/75, reprints All-Star #3) $16
F-8 Flash (8-9/75, reprints Flash #1) $16

The 68 Page Giant issues (listed below) were published from April 1975 through May 1976. Each issue has a 50¢ cover price and is squarebound. Notes are provided for one-shots published from April 1975 through August 1975. (Values given are for Near Mint copies listed in the 1999 *Overstreet Price Guide*.)

Action #449 (7/75, reprints Adventure #252) $8
Batman #262 (4/75, reprints Detective #366) $20
Batman Family #1-4 (9-10/75 - 3-4/76) $10-$16
Brave & Bold #120 (7/75, Kamandi appearance) $8
DC Special #16-21 (Spr 75 - 4-5/76) $9
DC Super-Stars #1-2 (3, 4/76) $8-$12
Four Star Spectacular #1 (3-4/76) $8
Ghosts #40 (7/75, all new material) $16
Kamandi #32 (8/75, four-page Kirby bio w/photos) $6
Our Army At War #280 (5/75, reprints Our Army At War #81) $20
Superboy #208 (4/75, reprints Superboy #93) $10
Super DC Giant #27 (Sum 1976, Flying Saucers reprints) $8
Superman Family #170-176 (4-5/75 - 4-5/76) $14
Superteam Family #1-4 (10-11/75 - 4-5/76) $6-$12
Tarzan #238 (6/75, Tarzan returns to Pelucidar) $14
Tarzan Family #60-62 (12-1 - 4-5/76) $9
Weird War Tales #36 (4/75, reprints Weird War Tales #2, #3) $14
Wonder Woman #217 (5/75, reprints Wonder Woman #101) $16
World's Finest #230 (5/75, reprints Challengers Of The Unknown #74) $10

I've seen *Kamandi* #32 referred to as the last DC giant of the 1970s, but it's really just the last squarebound one-shot. *Binky* #82 (Summer 1977) is the last Bronze Age DC giant "one-shot," unless you count *Batman* #300 (June 1978). *Super DC Giant* was announced in *Amazing World of DC* #8 as returning to print, but *DC Super Stars* was the title that hit the stands cover dated March 1976. *Super DC Giant* did later receive a summer one-shot which reprinted stories from *Strange Adventures*. During this time, regular DC comics were cover priced 25¢ from February 1975 through February 1976, and 30¢ from March 1976 through May 1977.

DC had never lowered the page count and eliminated the squarebound format at the same time before, but that's exactly what they did with the following 52 Page Giants published from June 1976 to August 1978. Issues have a 50¢ cover price through April 1977, and 60¢ thereafter. Each is saddle stitched (binding) with a word stripe on the spine (like the 52 Page Giants published from August 1971 through June 1972). (Values given are for Near Mint copies listed in the 1999 *Overstreet Price Guide*.)

Batman #300 (6/78) $18
Batman Family #5-16 (5-6/76 - 2-3/78) $8-$14
Binky #82 (Sum 1977) $10
DC Special #22-29 (6-7/76 - 8-9/77) $9
DC Special Series #2-4, 6-8, 10, 12, 14 (9, 10[2], 11, 12/77 - 2, 4, 6, 7/78) $6-$7
DC Super-Stars #3-18 (5/76 - 1/78) $8-$12
Four Star Spectacular #2-6 (5-6/76 - 1-2/77) $5
Green Lantern #100 (1/78) $12
JLA #139-157 (2/77 - 8/78) $6
Plop! #21-24 (6-7/76 - 11-12/76) $14
Showcase #100 (5/78) $12
Superboy #231-242 (9/77 - 8/78) $6
Super DC Giant #27 (Sum 1976) $8
Superman Family #177-181 (6-7/76 - 2-3/77) $7
Superteam Family #5-15 (6-7/76 - 3-4/78) $7-$10
Tarzan Family #63-66 (5-6/76 - 11-12/76) $7
Young Love #121-126 (10/76 - 7/77) $25

From June 1977 through August 1978, regular DC comics cost 35¢ each. Then, for just three months in 1978, regular DC issues jumped from 35¢ for 36 pages to 50¢ for 44 pages (September-November 1978), returning to 36 pages in December 1978, reminding us on the cover that they are "Now 40¢" through June 1979 (I guess DC thought it would take us seven months to notice). DC never referred to the 44 page issues as "giants." Titles such as *Army At War, Battle Classics,* and *Dynamic Classics* were born and died in this tiny window of time. Two other titles, *Demand Classics* and *Western*

Classics, never made it beyond the scarcest Bronze Age "giants" of all, the two volume set of *Cancelled Comic Cavalcade*, which contains many gems, but that's another story.

The following list of 80 Page Giant issues were published from March 1977 to October 1978. Known as *Dollar Comics,* each issue has a $1 cover price and has regular saddle stitch binding. (Values given are for Near Mint copies listed in the 1999 *Overstreet Price Guide*.)

Batman Family #17-20 (4-5/78 - 10-11/78) $12
DC Special Series #1, 5, 9, 11, 13 (9, 11/77- 3, 4-5, 7/78) $7-$10
GI Combat #201-209 (4-5/77 - 8-9/78) $8
House Of Mystery #251-257 (3/77 - 3-4/78) $8-$9
Superman Family #182-188 (4-5/77 - 3-4/78) $7
World's Finest #244-250 (4-5/77 - 4-5/78) $7-$10

The 68 page giant issues (listed below) were published from August 1978 through December 1979 and beyond. Known as *Dollar Comics*, each issue has a $1 cover price and has regular saddle stitch binding. (Values given are for Near Mint copies listed in the 1999 *Overstreet Price Guide*.)

Action #500 (10/79) $5
Adventure #459-466 (9/78 - 11/79) $7-$11
All-Out War #1-2 (8-9, 10-11/79) $4.50
DC Special Series #15-17, 20-21 (8, 9[2]/78, 1, 3/79) $7-$30
G I Combat #210-219 (6/78 - 12/79) $5-$8
Superman Family #191-198 (9-10/78 - 11-12/79) $5-$7
Time Warp #1-2 (10-11, 12-1/80) $6
Unexpected #189-194 (1-2/79 - 11-12/79) $7-$8
World's Finest #253-261 (10-11/78 - 12-1/80) $6-$7

These books mark the end of Bronze Age DC giants. Each type of DC giant has its own special issues.

(Two of my favorites are *Dollar Comics' DC Special Series* #5, "Superman Spectacular 1977," where Brainiac and Luthor team up to trash Superman, and the all-time classic #16, "Jonah Hex Spectacular Fall 1978," where Jonah Hex is stuffed and used as a display dummy!)

In October 1960, DC began experimenting to see if more pages meant more money. These publishing experiments produced more and more DC Giants over the next 20 years. When editor E. Nelson Bridwell was asked why DC published 100 page issues, he responded in the letter column of #DC-22 (November 1973), "Because we want to publish something special for you—and we want to make money. And we're accomplishing both! Publishers that don't change with the times and entertain their readers go under, and DC has always been in the business to produce high quality comics at a profit."

In the same letter column, yet another cryptic comment is made by Mr. Bridwell, this time concerning the long-standing mystery of the numbering of the 100 Page Giants. He says "For reasons I can't go into—because I don't quite understand them myself—the [100 Page Giants] started off with #4." Whether Bridwell understood the reasons or not, I believe the answer is plain to see when you look at the entire picture... because part of the answer is in code!

80 Page Giant began with issue #G-1 in August 1964, with an issue that had been advertised as *Superman Annual* #9. The title continued unchanged in price or format through issue #G-56, March 1969 (*Our Army at War* #203). This was the first of the DC "Giant" titles.

The second DC "Giant" title is *68 Page Giant,* which begins with #G-57 (April 1969, *Action Comics* #373) and 25¢ issues end with #G-85 (July/August 1971, *Batman* #233). Issue #G-86 and #G-87 (both August/September 1971), and #G-88 and #G-89 (both October/November 1971) are overpriced for this time period for DC comics, but formats changed so quickly, that they had no choice but to publish these four theme comics as they did. (Looking back, one could conjecture that Jimmy Olsen and Lois Lane reprints, at 35¢, were severely overpriced by 1971 standards.) DC hoped an advanced cover date would help sell a bad deal (68 pages for 35¢) when all other DC comics were 52 Page Giants and sold for only 25¢ each!

Issues #G-86 to #G-89 are the only four 35¢ *68 Page Giants* DC ever published (four more than they wanted or intended). *DC Special* was another *Showcase*-style title which surfaced in October 1968... 68 pages for a quarter. No one should have been surprised when a few months later in April 1969, the *80 Page Giants* went to 68 pages. The logistics of balancing so many titles and shifting formats caused DC to experience minor discrepancies in timing, price, and format.

The third DC "Giant" title is *Super DC Giant,* which started with #S-13 (September/October 1970). Because of *Strange Adventures* #226, we know *Super DC Giant* was intended to be a squarebound like *80 Page Giant, 68 Page Giant,* and *DC Special. Super DC Giant* ended with issues #S-25 and S-26, published simultaneously and advance dated July/August 1971. The long-running title *Showcase* was canceled in September 1970. *Super DC Giant* is actually *Showcase* in giant form, the latest mutation in the DC experiment!

The fourth DC "Giant" title is *DC 100 Page Super Spectacular*, which started with issue #DC-4 (Summer 1971) and continued in (and out) of its own title until #DC-22, November 1973. The 100-page format proved to be very popular and continued until March/April 1975.

The fifth DC "Giant" title is *Limited Collector's Edition*, which began with a prototype issue without a number, but assigned number C-20 (December 1972) in the *Overstreet Guide,* and titled "(New Giant Adventures Of) Rudolph The Red Nosed Reindeer." The title began in earnest with issue #C-21 (Summer 1973) and ended with #C-62, March 1979. These were advertised as the "Gigantic New Super-Size!"

The following timeline shows the methodology DC employed in assigning their Giant comic titles the numbers they received.

80 Page Giant G-1 to G-56 (8/64 - 3/69) Vol. #1
68 Page Giant G-57 to G-85 (3-4/69 - 7-8/71) Vol. #2
Super DC Giant S-13 to S-26 (9-10/70 - 7-8/71) Vol. #3
DC 100 Pg. Super Spectacular DC-4 - DC-22 (5-7/71 - 11/73) Vol. #4
New Giant Rudolph TRNR (nn/"C-20", 12/72, Vol. #1, #1) Prototype
Limited Collector's Edition C-21 (Vol. #2, #1) to C-62 (Sum 1973 - 3/79) Vol. #5. Note: This includes missing numbers from All New Collector's Edition and Famous First Edition.

80 Page Giant stopped being published under its own title with issue #15 in October 1965. Issue #S-13 is reversed; that is to say, it really means Vol. #3, #1! And when *Super DC Giant* had outlived its usefulness (and the time had come for the smaller but "better" 52 Page Giants), *DC 100-Page Super Spectacular* #DC-4 came out, or what I call *DC Giant* Vol. #4, #1. And when DC pioneered the *Treasury Edition* (they created all of the giant formats which were heavily imitated by competitors from 1962 on), they restarted the volume number

Silver & Bronze DC Giants

with each successive year, ending with Vol. #8, #C-62 (March 1979).

No DC comics except for the examples cited used a letter before the issue number, further evidence of the underlying pattern connecting these titles. Sometimes DC had more than one experiment going at once. *Super DC Giant* fell into the same "time-trap" with issues #S-25 and S-26 as did the last four issues of *DC Giant* Vol. #2, #G-86 to #G-89. That's why both issues were put out together and advance dated, placing *DC Giant* Vol. #4 (issue #DC-4) right where it belongs!

The reason *DC Giant* Vol. #3 (issue #S-13 of *Super DC Giant*) begins before *DC Giant* Vol. #2 ends (issue #G-85 of *68 Page Giant*) is because DC was switching formats. The name *Super DC Giant* was apparently favored as a 68 page giant over the long-running title *Showcase*, canceled with issue #93 (September 1970), and *Super DC Giant* continued with S-13 (September/October 1970) in the *Showcase* style.

In the letter column of *Weird War Tales* #36, the April 1975 giant, Joe Orlando writes "...this isn't a 100-page super-spectacular. Due to rising paper prices, and a few other factors, the 100-page comic has vanished..." He goes on to say "Since this is our first [50¢ cover 68 page squarebound] giant, we're going to... look back at the beginnings of *Weird War Tales*... [which] was not going to be a magazine of its own—just two issues of the *Super DC Giant* reprint series..."

Things were changing so fast that ads went out for titles that never made it... sort of. (Check out the ad for *Forbidden House Of Love* which can be found in *Super DC Giants* #S-25 and #S-26, July/August 1971 as an example.) The *Showcase* style continued with *DC Giant* Vol. #4, #1 (#DC-4), with the previously unseen title *Weird Mystery Tales*, given its own title in July/August 1972.

Two things of note (generally unknown to collectors) regarding the truly amazing #DC-4 with the Berni Wrightson cover: First, the cover was originally meant for a story printed in the *House Of Secrets*! Check out the panel from the last page of *House Of Secrets* #94 in the story "A Bottle Of Incense... A Whiff Of The Past!" and compare it to the cover of #DC-4. The inside page features Berni Wrightson, the artist as well as the narrator, holding a stack of his favorite old horror comics pulled from a trunk in the attic, and inviting us to enjoy the stories. The inside cover and back cover feature Sergio Aragones art from the unpublished DC comic *Weird Humor* (circa 1972), finally released September/October 1973 under the name *Plop!*

Now if at this point, you're having trouble buying this idea because *Famous First Editions* #F-4 to #F-8 don't seem to fit in with my theory of DC's letter-number comics, here's the last piece of the puzzle.

Swing With Scooter #20 (August/September 1969) and *Sugar & Spike* #85 (August/September 1969) were the prototype of a humor title which continued with #S-13 (September/October 1970), the Binky issue of *Super DC Giant*.

Swing With Scooter #20 has #F-1 visible on the cover, and *Sugar & Spike* #85 has #F-2 on the cover!!!

The humor prototypes led to the creation of the *Showcase*-type title *Super DC Giant*, the same month *Showcase* was canceled (September 1970).

DC managed to obfuscate the methodology of their experiments, but I have to wonder why. Perhaps they didn't want to give the competition any help with ideas, and so concealed the experimental comics' true nature, except for in-house notes (the lettering) which DC editors could understand and decipher.

From 1960-79, DC Comics showcased talent and mixed formats in ways previously unknown, during one of the most creative times in comics' history. There is much fun and pleasure to be had from reading and learning about old DC Giants and the gems they contain. Getting the feel of another era by reading comics can be comforting (and don't forget to smell the pages). And besides, the future is scary! I saw a Replica Edition (1998) of *Secret Origins Annual* #1 (August-October 1961, complete with original house ads), as well as a 1963-style *Green Lantern Annual* #1, 1963 (1998), both priced at $4.95! Talk about inflation! Yikes!

RARE PEZ WANTED!

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ALSO WANTED: Pony (pink, yellow,green or purple head), Jiminy Cricket Panther, Tinkerbell, Giraffe, Pinocchio, Dopey, Snow White, Thor, Knight Mexican, Astronauts, Pilot, Olive Oyl, Brutus, Orphan Annie, Ball glove w/plate/bat, Arithmetic, Alpine, Casper, Pear, Any advertising or store display items, old candy, rare color variations.

DAVID WELCH CALL 618-687-2282 (Press 1)

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CBM Forum

OUTRAGE IN THEIR PAGES!
Opinion by Rick Roe

Gotta tell ya—the crime comics special (#65) is my favorite *CBM* to date! As an aficionado of many years, I was prepared to find myself disappointed at least a little bit. The only manifestation of such was running into the end of the magazine. That's pretty good and unusual at once.

Up to now, I haven't honestly expected to be entirely satisfied with either the approach or the execution in any given piece you publish (with the exception of Nolan's Notebook and the work of Will Murray). This is not to say that the rest is not good, but the tendency to fannish gush can be off-putting. I'm one whose tastes run to hard fact and in-depth example, so aside from the scholarly output of Jerry Bails and Bill Schelly's reportage, I'm not usually easy to appease, as you know.

In your favor, you've fine production values and a very pleasing visual style, comfortable to all of fandom I'm certain. The editorial approach is well-defined. *CBM*'s value to collectors and comics lovers is incalculable when one considers the depth of coverage of an admittedly large and diverse field of interest.

I guess this means I like you (I do).

Wouldn't you know it—the crime issue was the only one I missed when it came to the "newsstands" here. Picked up my copy at the very end of the Boston show this weekend—made my whole day, which wasn't easy as we also added several previously unknown Matt Baker pieces to our list this time! Just goes to show the value of patience. At any rate, I have been enjoying the strange pleasures of pre-Code crime since Bill Devine revealed them to me in the '70s. They remain (despite exposure from you) a relatively uncollected genre, some books of which are still affordable. They also deliver more insanity per page than most, with debatable exception of Little Lulu comics.

I won't reveal the specific title I collect without reservation—that spells doom to my foraging in a fractional second! But there are so many wacked books in this area that I doubt the name will be guessed. Just paranoid. You guys always find a way to reveal an aspect of comics collecting that I like and create a whole new market for them that kills my obscure little corner of interests! Let's hear it for the impecunious!

I must say that I really enjoy the articles of a sociological pitch, exploring the place comics hold in our common consciousness and how the general (civilians, we call 'em) public has dealt with them, favorably or not. The crime comics engendered the most obvious reaction of a negative nature, but they remain a treasure to those of us who find in them the vicarious thrill of discovering new outrages in their pages. There is definitely a need for the reprinting of the best material, most of which is lots more fun than GA superheroes and such.

Thanks to Nicky Wright, as ever, for his marvelous blend of fact and fannishness in his article, though I found a few things to disagree with as always. I'm not especially a fan of Kirby's crime books—I like Mort Mesking and Mort Leav a lot more. This is not to downplay Kirby's place as creator of the genre, but to point out that his strengths lay elsewhere. A lot of titles I have found to be really great weren't given much mention, but this, as I said, may be good for my collecting purposes. We'll see.

As an aside, might I request the possibility of a regular feature on events and new publications (or old) in regards to fandom and collecting? How about an exploration of electronic commerce and its attendant advantages and problems. I hear an awful lot of bizarre tales at cons—they might make for an interesting regular page o' laughs.

Oh yeah. The buzz is on about grading again. My experience is this: grading is always debatable and the only true guide is consensus between buyer and seller. What you agree on is binding in the context of each individual deal: convincing someone else in any subsequent exchange is a whole new story. Anality is a factor, as is the desire for possession, in way too many transactions. The best example of this is the Overstreet grading "system," taking every factor way beyond necessity. We got along without this for a long time. Such systems exist because of the huge amounts of cash outlay involved, at least to some extent, but the overriding reason for them is the vast inexperience of many dealers and an abundance of dishonesty on the part of all concerned. This is especially a problem with the Internet. I would love to sit in on a grading session at Sotheby's or similar just to see how far they go to reach consensus. Grading was the problem that drove me away from dealing in the '70s, as my partner back then became something of a cad and nearly destroyed my good name. I left all you guys behind at that point, but I must say that those who were honest then remain so today. We shared our hobby then. Greed was not a factor generally, and the reputation of those who practiced that are well-remembered.

NOW before I go, all my very best to you and yers. I don't know how you take my li'l notes, as I'm a critical character, but there's really a lot of love on these missives. I treasure the bound volumes I won from you generous folks and won't part with 'em for anything. Your magazine is a total blast! Best to the wonderful Michelle and Pat as well—we love 'em here in New England.

Can't believe I typed this as well as I did... Thanks for puttin' up with me! Bestest...

(P.S. I think, having reread this, that I need an editor.) — Rick Roe, Rhode Island

THE MICHAEL NAIMAN REPORT

Pondering Price Guide Possibilities

There can be no denying the impact that Bob Overstreet's Comic Book Price Guide has had on the comic collecting hobby. With the input and assistance of many long time hobbyists, the Price Guide is the seminal reference guide for anyone interested in garnering information about their favorite four-color pastime.

As with any great tome of reference, updating information is not only necessary, but vital to the continued existence and acceptance of the material by those within the hobby. Change for change's sake is not always in the best interest of anyone or anything, however, the failure to recognize the changing demands and requirements of the marketplace might result in the diminution of the Guide's effectiveness.

Remember when the publication of the Guide used to be a major event? I don't believe that this anticipation is true for many collectors these days. Why is that? There is more than one answer to that question...

Anyone who specializes in a specific genre has a network of collecting buddies who are knowledgeable about the scarcity and marketplace value of any book within their specialty. They know the marketplace better than anyone else. Just look at the DC Big Five War collectors. They've been getting stratospheric prices (because demand is there) on many books for years without the Guides reflecting those prices.

Conversely, many specialists also know that they can obtain books for way below what Guide says they're "worth." Just look at Disney/Barks Duck books, the Four Color series, and the Dell Giants! The Guide makes an attempt at collating information from many sources, however there is no one contact who keeps track on these specialized areas. They should (as was the nearly unanimous consensus of advisors at the recent advisors' conference in Timonium, Maryland).

Computer trading and sales have also taken a bite out of the can't-live without-the-Guide's population. The Price Guide is printed once a year. Most of the information in the Guide is more than three months old before it sees the newsstand. You can get up-to-date pricing info from the last 30 days by looking at on-line comparable sales.

Many people I've spoken with voice the concern that the same advisors are the only ones who Bob pays attention to. My answer to that? Take the time and submit monthly reports of your sales/purchase data. Bob and his staff look at all data that's turned in!

By the time this sees print, the Overstreet Advisors' meeting will have concluded. One of the scheduled topics of discussion at the Overstreet Advisors' meeting was how to make Price Guide improvements. As the Guide looks forward to next year's 30th anniversary of its publication, I think it's probably time to consider an overhaul of its format.

Here are some suggestions that I have heard from different collectors and dealers, as well as my own ideas.

1) Change the physical size of the book. Try out a size comparable to the Hake's Price Guide to Character Premiums.

2) Discontinue printing "0's" next to the whole dollar prices. Instead of listing a price as "$180.00" list it as $180. This will save a lot of room. (Who knows, there might even be enough space to list VG and VF prices!

3) Cut back on the comic book pictures at the top of each page. This currently takes up fully 25% of the space on each page. That's an extra 152 pages in this year's Guide! (I know some will disagree with me on this one... I have to admit that everybody likes pictures.)

4) List Underground comics. An increasing number of hobbyists (and the majority of advisors at the meeting) say they'd like to see the better selling/most requested material listed. They are no more pornographic than *(Cont. on page 64)*

MARKET REPORTS

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Our stock of low to mid-grade Silver Age comics continues to shrink, Marvels in particular, as our customer base hammers away at our selection. Our sales are equally spread between internet sales and store sales. I'm not gonna repeat everyone's comments on the successes of eBay since I know the true goal on that auction system is to get "better than expected/close to Guide" prices. We are getting between 50-75% of Guide price on mid-grade, common Silver Age books on eBay. For the considerable amounts of books we move on eBay, in today's market, I'll take that figure!

We continue to pick up small amounts of Golden Age comics here in San Diego. Fox books, horror titles and pre-Code crime still rule the day. We don't even try to market those books. We call up the regular customers and those books are gone! Slower to sell—DC non key Gold and Silver, romance comics and funny animal. Incidentally, those Cockrum X-Men issues are as hot as ever here, selling consistently in all grades at, or near, Price Guide.

Golden Age Sales: All Star Comics #5 FN (restored) $540; All-True Crime #31 VG $14.50; Captain Marvel #97 FN $54; Dark Mysteries #2 FR/GD $30; Durango Kid #3 VG/FN $75; Gangbusters #17 GD/VG $40; Journey Into Fear #6 GD/VG $27; Marvel Family #85 FN- $30; Marvel Tales #102 VG $160; Mysterious Adventures #6 FN- $50; Mystery In Space #5 FN/VF $350; Planet Comics #57 FN- $120; Star Spangled Comics #1 GD/VG (restored) $360; Super Mystery Comics V7/#2 VG $38; Tales From The Crypt #35 GD $36; Uncanny Tales #2 GD $36; Weird Fantasy #14 GD+ $45; Western

◆◆ CBM MarketWatch ◆◆

A report of market indicator sales (including % of Guide) by Michael Naiman

Action
#27 VG.....$285.....1.70X
#28 FN- .....$400.....80%
#84 FN .....$110.....65%
#118 VF.....$249.....84%
#201 FN .....$120.....1.11X

Adventure
#60 VF- .....$1,000.....64%
#102 VG.....$150.....82%
#103 VG.....$425.....86%

All Flash
#5 VG.....$175.....83%
#19 GD.....$100.....1.54X
#23 VG.....$75.....71%
#8 AppVG....$2,025.....46%
#13 GD.....$103.....46%
#29 VG.....$138.....62%
#54 GD.....$95.....95%

Amazing Spider-Man
#1 VG.....$875.....63%
#2 VF..... .....$1,500.....82%
#3 VF.....$1,700.....1.35X
#4 VF.....$1,200.....1.15X
#4 NM-.....$2,000.....1.19X
#8 VF- .....$525.....1.05X
#9 NM-.....$1,000.....1.14X
#10 GD.....$31.....46%
#11 VF+ .....$601.....2X
#11 VG.....$40.....49%
#12 VG.....$66.....79%
#13 NM-.....$800.....1.25X
#14 FN .....$650.....1.66X
#15 NM.....$700.....1.22X
#15 VF.....$380.....1.06X
#15 VG.....$60.....63%
#18 NM.....$450.....1.22X
#100 GD.....$16....Guide
#100 NM.....$120.....71%

Archie
#19 GD.....$31.....58%
#37 GD- .....$19.....90%
#40 FN.....$24.....39%
#46 VG.....$16.....57%

Avengers
#1 FN.....$199.....40%
#1 AppGD.....$168....Guide
#1 VG.....$300.....90%
#3 VF.....$260.....1.06X
#3 GD.....$41.....1.17X
#3 FN.....$106....Guide
#4 FN.....$181.....48%
#6 FN.....$50.....93%
#8 FN.....$41.....76%
#8 FN.....$31.....57%
#14 FN.....$18.....53%
#17 VG.....$9.....53%
#100 NM.....$32.....46%

Batman
#1 VF- .....$17,000.....35%
#3 VF- .....$4,500....Guide
#6 VF.....$3,000.....1.28X
#11 VF.....$3,200.....93%
#19 App.VG....$229.....67%
#27 FN .....$350.....71%
#77 GD.....$76.....1.43X
#92 GD.....$36.....72%
#104 VF.....$103.....47%
#116 FN .....$90.....1.03X

Black Cat Mystery
#38 FN.....$77.....1.60X
#50 VF.....$426.....2.10X

Captain America
#14 VF.....$900.....51%
#34 GD.....$176.....1.15X
#74 GD.....$950.....2.51X

Capt. Marvel Adventures
#75 NM.....$104.....63%
#76 NM.....$101.....61%

Detective
#21 GD- .....$407.....90%
#50 FN .....$610.....1.12X
#68 VG.....$320.....1.09X
#75 VG+ .....$160.....88%
#98 VG.....$95.....70%
#100 GD+ .....$145.....1.37X

Fantastic Four
#4 GD.....$168.....84%
#5 GD.....$188.....87%
#11 VG.....$70.....65%
#39 NM.....$90....Guide
#48 FN .....$135.....63%
#48 VF.....$375.....70%
#50 NM.....$305.....1.17X

Fantastic Four Annual
#2 NM.....$500.....1.54X

Flash
#106 FN .....$178.....51%
#110 FN .....$255.....85%
#111 VG.....$62....Guide
#116 VG.....$15.....38%
#116 VF.....$50.....28%
#117 VF.....$103.....29%
#122 VG.....$29....Guide
#123 AppVF ....$330.....44%
#134 VF.....$30.....46%
#175 FN .....$40.....95%

Green Lantern
#1 VG.....$153.....40%
#2 VG.....$103.....89%
#5 FN.....$56.....60%
#6 VG.....$36.....62%
#7 FN.....$47.....63%
#8 FN.....$30.....45%
#9 VF.....$150.....1.05X
#10 GD.....$30.....1.36X
#10 VF.....$123.....86%
#11 GD.....$13.....87%

Howdy Doody
#1 FN.....$213.....87%
#5 FN.....$60.....1.05X

JLA
#1 FN.....$450.....66%
#1 VG.....$350.....77%
#2 FN.....$150.....89%
#3 FN.....$150.....1.09X
#5 VG.....$45.....78%
#6 FN.....$61.....81%
#21 VF.....$138.....76%

Jungle
#12 GD.....$90.....1.96X
#51 GD.....$26....Guide
#75 VF.....$47.....50%
#80 FN.....$66.....1.22X

Menace
#7 FN.....$83.....1.22X
#10 FN.....$77.....1.13X

Our Army At War
#89 FN.....$65.....1.08X
#92 VF (Big Apple Copy)
.....$81.....93%
#100 FN .....$148.....3.36X

Sensation
#53 VG.....$55.....79%
#108 FN .....$100.....71%

Superboy
#10 FN .....$175.....76%
#50 GD.....$42.....2.94X
#54 GD.....$26.....2X
#65 FN.....$61.....1.85X
#78 GD.....$10.....66%
#98 VG.....$14.....75%
#100 GD.....$11.....62%

Superman
#2 VF- .....$7,000.....1.11X
#10 VF.....$1,700.....1.20X
#19 VG.....$275.....94%
#21 VF.....$355.....55%
#21 GD.....$156.....1.39X
#53 GD.....$270.....1.15X
#68 FN .....$136.....86%
#73 GD.....$80.....1.60X

Uncle Scrooge
#53 FN.....$13.....57%
#54 FN.....$13.....57%
#55 FN.....$13.....57%
#83 VF.....$11.....39%
#84 VF.....$17.....60%
#86 VF.....$36.....1.56X

Wonder Woman
#11 VF.....$330.....67%
#79 GD.....$50.....3.03X
#106 VG.....$16.....73%
#187 FN .....$10.....2.22X
#195 FN .....$10.....2.22X

World's Finest
#3 VF+ .....$2,800.....1.53X
#3 FN- .....$1,000.....1.09X
#4 VF+ .....$1,700.....1.29X
#13 VF.....$700.....1.03X

Collectors should note that the opinions expressed in CBM Market Reports are solely those of the individual dealers and collectors who contribute them. Seasoned hobbyists are acutely aware that prices vary based on geographic location, time of year, and a number of other marketplace factors.

Crime Busters #7 FN- $70; Western Thrillers #2 GD/VG $25.50.

Silver Age Sales: Aquaman #3 FN $28; Avengers #7 VG/FN $45; Flash #100 NM- $175; G.I. Combat #22 FN- $25; Girls' Love Stories #167 NM $22; JLA #1 FR/GD $180; Konga #2 FN $33; Our Army At War #21 FN+ $75; Rex The Wonder Dog #9 VG $44; Sgt. Fury #2 FN/VF $60; Silver Surfer #1 VG $45.

Superman #199 VF $100; Tales Of Suspense #58 FN $48; Tales To Astonish #57 FN- $22; Tippy's Friends #6 VF $35; Uncle Scrooge #12 GD/VG $16.50; X-Men #23 VF $76.50.

Modern Sales: Blitzkrieg #1 NM $28; Inc. Hulk #181 VF+ $35; Uncanny X-Men #95 NM $90, #96 NM $70, #98 NM $70, #100 NM $70.

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The 1st quarter of 1999 has been reasonable. We have been busy although no sales records have been set. Customers are being particular and still indicating that many prices on pre-1965 books are a bit high. Even though the 1998 Overstreet Guide lowered many Silver Age prices I feel that there are still many adjustments to be made. Most books are in plentiful supply in the lower grades (below FN) and the Guide prices should reflect that even more.

Also many Golden Age titles are stagnant at current Overstreet prices. By no means do we want the bottom falling out, however, if the vast majority of collectors here are unwilling to pay current Guide prices then further adjustments are necessary.

Once again the area that I feel is the most over-priced are 1940's to 1960's funny animal, humor, TV and film comics. I agree that many of these are great books—however, a high percentage of them just sit at current Overstreet. Hopefully we will see some action in this area in the near future.

One other hot subject has been the news regarding the establishment of a national grading service. I will keep my *(Continued on page 64)*

NAIMAN REPORT CONTINUED

today's ultra-violent books that are already listed.

5) Select a different type face for all of the introductory articles that have run nearly unchanged these many years. I feel they need a fresh new look and they need to be rewritten and updated.

6) Have the Price Guide available on CD with regular upgrades (perhaps quarterly) available on a regular basis.

These are just a few of the suggestions that have been offered to me from around the country. What changes would you like to see? Write to Gemstone... make your opinion heard!

On another note, this could be a bonanza year for collecting original art. Many collectors cannot afford the high priced books and are looking for alternative places in which to sink their discretionary money. There's nothing like a one-of-a-kind piece of art!

Another new wrinkle... I've already heard that a couple of the well-known mail order guys will not be setting up in San Diego. The costs, they say, have become prohibitive. This will give new dealers the opportunity to set up in the prime locations that these long time dealers will be abandoning! New blood, new enthusiasm, and collector friendly, service-oriented dealers will make the San Diego show more fun than ever!

A final thought. A quick look back at my MarketWatch reports indicate some pretty amazing statistics worth noting for marketplace devotees. Of the 650 comic book sales listings that were published, the following stats emerge utilizing last year's Guide:

- 7.5% of the total sold at Guide (50 books)
- 41% of the total sold above Guide (265 books)
- 51.5% of the total sold below Guide (335 books)
- 50 books at Guide - 9 were VF or better
- 265 books above Guide - 64 books were VF or better
- 335 books below Guide - 67 books were VF or better
- 82% of the books that sold at Guide were in FN grade or less!
- 76% of the books that sold above Guide were in FN grade or less!
- 80% of the books that sold below Guide were in FN grade or less!

Judging by the numbers, looks as if the comic book marketplace is alive and well. Could it be that hobbyists that collect runs are making a comeback due to lower negotiated prices in the lower grades? Looks like it! Hopefully, next year's Guide will reflect these strong, continuing trends and reflect it in their pricing structures. But if collectors and dealers don't participate, it's hard to really listen when they gripe.

Now a thought or two regarding Internet trading of comic books. Seems some dealers and mail-order specialists are quaking in their financial boots because of the ease at which the consumer dollar is now bypassing them.

No longer are the dealers/mail order/convention specialists the sole possessors of the product. Collectors are now interacting between themselves (cutting out the middleman) and saving a bundle of money in the process. And it looks like it's going to continue for some time.

Even though there are great deals to be had on-line (at 40%-60% off the current Guide prices) (see some of the results of the MarketWatch reports from the last few months), there is one caveat... grading is still rather spotty on many books. You have to inspect the on-line image and make your own judgment... and be sure to ask the seller about his return policy!

A final thought... with the horror/crime market thundering along like a freight train, let's not forget an unsung hero of comic book research. Ron Pussell was the collector who originally cataloged books mentioned and referenced in SOTI, and his work was eventually annotated in the Guide. (Amazingly, fully 95% of these can be obtained in GD condition for under $100.) A tip-of-the-hat to Ron "Redbeard" Pussell for his contribution.

MARKET REPORTS

Continued from page 63

very firm opinions short on this one—suffice to say that there is one hell of a difference between coins and comic books. A grade given a particular comic is no more than one man's opinion. I know of very few collectors/dealers/speculators who will lay out serious bucks without being able to inspect all aspects of a comic book due to the fact that the book in question happens to be encapsulated with an 'unbreakable' seal. Please, if you are unable to accurately grade expensive comic books yourself, I suggest that you take the time to learn.

We picked up a nice Marvel collection this month that included many #1 issues. Most are in the mid-lower grade so we expect sales to be brisk. I bought a group of 110 late '50's DC comics at a local show. Nothing great but good filler material. We did have demand this month for super high grade key Marvels. Unfortunately those NM unrestored books don't surface that often. Internet activity has cut into store and convention sales. It appears to be the wave of the future.

Silver Age Sales: Amazing Spider-Man #45 NM $80; Batman #200 NM $125; Fantastic Four #12 VG $175; I Love Lucy #26 FN $35; Man From UNCLE #1 VG $10; Showcase #36 VF $200. The Golden Age product has been very active this month. We bought a nice group of books 1940-1945 from a European tourist who was unable to move these books in Europe. Early Batman, Detective and World's Finest were some of the highlights in this group.

Golden Age Sales: Batman #2 GD $800, Detective #40 GD $550, #111 VF $275; Green Hornet #38 VG $50; Marvel Mystery #30 VG $300; Thrilling #65 VG $40.

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High grade Silver Age is red hot here! ComicLink sellers have been receiving at least 2x Guide for NM/NM+ or better Silver Age Fantastic Four and X-men issues. This stuff is scarce and buyers seem to be waiting to get these issues.

Higher priced Golden Age is starting to sell again, too. Demand continues to be strong for pre-hero Marvels (Atlas), as well as pre-Code

Sci-Fi, Crime, and Horror issues. Additionally, Timely Captain America's continue to be very strong sellers.

Golden Age Sales: Batman #1 VG- $6,250; Capt. America Comics #12 VF $1,200, #15 VG+ $640, #16 VF+ (Olshevsky copy, small tr. seal) $2,500, #74 (Canadian Edition) ½" spine split otherwise VF/NM $2,075; Detective #3 App.VF/NM $6,000, #62 FN+ $450; Famous Funnies #214 VF/NM $1,300; More Fun #67 appVF- (cleaned cvr., top stple. reinforced) $2,400; My Greatest Adventure #9 FN $100; Sensation Comics (San Francisco) #49 NM, #53 NM+, & Star Spangled #28 NM/MT $3,400 for the lot, Strange Adventures #29 FN $105, #30 $170; Superman #1 AppFN/VF (restored, new back cvr) $5,000; World's Finest #78 FN $120.

Silver Age Sales: DC – Batman #118 FN $90; Blackhawk #118 VF $90; Brave & Bold #28 VG- $600; Hawkman #1 NM (glossy, white pgs) $875, #1 VF+ $490; Justice League #13 NM $250; Showcase #8 VG $950, #31 FN $77, #32 VG $51; Superboy #58 VF $110, #71 VF/NM $95. Marvel – Amazing Spider-Man #3 NM- $2,400, #4 NM- $1,650, #8 NM (arrival date) $1,050, #25 VF/NM $250, #26 VF/NM $225, #27 VF/NM $240, #35 VF+ $95; Fantastic Four Annual #1 VG $95; Strange Tales #97 FN/VF $225; Tales of Suspense #59 VF+ $240; X-Men #1 GD $325, #19 NM/MT $240, #26 NM/MT $190, #35 NM $165.

Bronze Age Sales: Amazing Spider-Man #121 NM+ $145, NM/NM+ $135; Hulk #181 NM $500.

Art Sales: Batman Movie Poster (from Batman Returns) MT $3,000; Bob Kane Batman Sketch $550.

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The new Price Guide just came out and, well some of the inconsistencies continue... Horrific #3 is still worth less than Horrific #1!?! Weird Mysteries #4 and #5 still Guide for less than #2. Regardless, the market will dictate price as ever.

Romance and odd Good Girl books are leading the way in terms of requests here... Farmer's Daughter, Slick Chick, and Hickory are often requested. Matt Baker St. John titles are also hot as people appear to be putting together runs of titles. Could teenage temptations be this year's Weird Mysteries? Watch out for teenage Temptations #2 and 8, and Teenage Romances #38... these are the grails of Baker romance outside of Giant Comics editions #12. Other Gold does well depending on what it is.

Most any horror books sell depending on the price. Most Gilmores still sell at about 2x Guide while Harvey's sell at Guide. ECs sell for about 70% of Guide for non key issues and at Guide for the keys. Atlas is slow unless discounted because most of the stuff is relatively common in mid-grade.

Crime Does Pay #22-45 or so is highly sought after, especially #24, 33, 43. Fight Against Crime #20 is often asked for and rarely sold (I sold one privately to a collector in January and haven't seen one since) I will pay 3-5x Guide for it in any grade!

Most Golden Age keys move well in low grades. A few wrinkles, however... I can sell Wonder Woman #1 but I can't sell an All American #19!

Art is seemingly the best moving collectible for us right now as we actively are buying and selling '80s grail comic pages, including Dark Knight, Miller Daredevil, Watchman, Killing Joke, and Byrne X-Men.

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Upon receiving the new Overstreet, I set aside an hour of my time and began to pour over its contents, comparing the changes (if any) to last year's Guide. I must say, I'm impressed with Overstreet's resistance to raise prices just for their own sake. This is why the Guide has been such a mainstay for collectors for so long. While other guides (in other fields as well) inflate prices, Overstreet has done well in general in keeping a conservative view, necessary for a healthy market.

If the market is holding steady, then the Guide should reflect that with little increases, and that's just what it did. Adjustments were made on the low grade Golden Age, bringing the point spread back into place, which was another wise move. Low grade books are very strong sellers now, due to the influx of sales on the internet. In many cases it's easier to expect Guide on a GD than a FN, especially when you're talking several hundred dollars in FN condition.

The only major increases I saw were a select number of esoteric/horror books from the '40s and '50s, and the hot DC/esoteric '70's books. Last year's Guide just caught the beginning of the '70's boom, and many felt that prices on some books jumped too high, like the Romance 100-pagers.

Adjustments were made to those this year, as well as having the slack brought up on others overlooked in '98. Overall, this year's Guide is a very accurate one, maybe all around more accurate than it's been in many years.

Sales this month: All-Surprise #1 FN+ $76; Blue Ribbon #13 VG+ $165; Canteen Kate #3 FA/GD $52; Fantastic Four #7 GD $29, #11 VG $70, #12 FN $300; Journey into Mystery #62 FN+ $75; Justice League #3 VG+ $90; Rawhide Kid #19 VG $29; Ripley's Believe It or Not #1 (Harvey) GD $10.50; Set of Marvel Westerns (1960) 90% of Guide; Tales of Suspense #10 FN/VF $177.50; Tales to Astonish #14 VG+ $60.

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I attended WonderCon and it was a great show! Original comic art did very well. I sold art by the following artists: John Buscema's Conan and Kazar art (3 pages); Sal Buscema's Captain America (5 pages), Dave Cockrum's Nightcrawler cover and X-Men page, Irv Novick's Joker page, Howard Chaykin painted page from Cody Starbuck, Kirby's Fantastic Four page, Kirby/Ditko Spider-Man page, Ditko's Spider-Man page, Pat Oliff's Untold Tales of Spider-Man cover.

Two boxes of low grade Gold and early Silver sold very well at Guide and up to 30% off on some titles. Overall, I think the comic book marketplace is in a plateau mode and will be for some time. There will be some more corrections as slow moving material will continue to trend lower while fast moving material in low supply will continue to appreciate yearly in value ahead of inflation. This is definitely a very positive market and while it's not like the raging bull market experienced from '85-'89 (and less in '93-'95) it is far better than the correction from mid '95-mid '98!

On the other hand, original comic art is in

MARKET REPORTS

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another leg of continued growth. Prices are climbing on all art. Quality pieces, usually splashes, pinups, covers, two page spreads, origin pages and special character pages by quality artists are on the rise! In the forefront of this major upward move is the early '60's Marvel art by Kirby and Ditko, namely, pre-hero and especially early superhero art. After a meteoritic rise from '86-'93 where prices went up 500-2000%, prices plateaued from '94-'98 and are now breaking out again. This movement is mostly in the higher end of the market where exceptional pieces continue to set new higher prices.

Some have suggested that the original art market is still in its infancy... and it was not until Sotheby's first comic and original art auction of '91 that it was recognized in the market as a "serious" part of the popular collectibles market. (The art market was thriving during the '80s but on a much smaller scale.)

Other artists in demand are Frazetta, Kubert, Miller, Byrne, Neal Adams, Steranko, Magnola, Infantino, Swan, Anderson, L. B.Cole, Jusko, and Alex Ross.

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Slabbing, 10-point grading system where VF/NM is an automatic 9, eBay forcing prices down on lots of books, yet surprises galore on esoteric items. Whew! Is the comic collecting field in for changes or what?

It is a group of collectors, though. People who (1) accumulate comic books because they enjoy them (2) can afford them and (3) maybe want to share this enjoyment with others.

As for the future of the hobby, where will the new blood come from? Are youngsters getting excited over Manga and Archie? Are old-timers investing thousands in a plastic comic book sandwich because of its investment potential causing new people to get interested in collecting?

On our front, low-grade continues to sell above Guide in most categories... even on eBay. People are beginning to collect Harvey titles, Archie Comics, odd war, western and mystery titles from DC, plus Charlton and Marvel.

Digests are hot, hot, hot, for us... as are Treasury-sized editions in grade. Magazines continue to fluctuate, inexpensive one month, out-of-this world the next. (CBM is doing an issue on Treasury-sized editions and Warren mags this year.)

EBay and other auction services have brought the flea market mentality to a national audience. The people getting rich: delivery services. Often a sale can be matched by the postage/handling charge, an item that has become more of a contention of argument than grade in many a sale.

It seems that the people who get rich in the collectible business are not the collectors or the dealers, but the suppliers who sell us cardboard and plastic, and the people who charge us for speedy delivery around the world.

Conventions are in full steam. I see many "true" collectors balking at the high admission prices for what seem to have become media events—wrestlers, television actors, models, toys, videos. Yet the smaller shows suffer because it is usually the same local weekend warriors peddling their wares. Could a true "comic book only" show survive? Will dealers travel a distance to sell? Will collectors come and spend? I hope so!

Recent Sales: Action #106 VG+ $100; Adventure #31 VF $1,000, #68 FR $80, #79 FVF $60, #107 G/VG $85; All-Star #18 FN/VF $600; Astro Boy #1 VG- $70; Batman #19 FN/VF $600, #57 VG $130, #69 VG+ $130, #127 FN/VF $100; Detective #176 GD/VG $80; Green Lantern #35 VG $160; Latest #2 VF/NM $30; Prize #3 VF/NM $300; Shadow V9#2 VG+ $80; Showcase #7 FR $125; and Turok #5 GD/VG $45.

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I've just returned from the Overstreet Advisors meeting in Timonium, Maryland. Topics that were discussed included pricing in the new Guide, the new grading scale and third party grading. It was very interesting, informative and fun.

Recent acquisitions include a collection of 150 Golden Age books purchased in upstate New York. A woman recently bought a home and found this stack of books in the attic. A Subby #1 in VF-, Archie Comics #1, #2, #3, #4, and small batches of high, mid and low grade Superman, Batman, Blue Beetle, Four Color, Captain Marvel, Captain Marvel Jr., Human Torch, and Police Comics. At the WonderCon I purchased a great run of '60's and '70's Marvels. The '70's stuff was so nice we were tempted to call them the Oakland II Collection. Runs included Journey into Mystery, Thor, Amazing Spider-Man, Marvel Team-Up, Incredible Hulk, Silver Surfer, Nick Fury, Strange Tales, Fantastic Four and Tales of Suspense.

We also bought a really high grade collection of Silver Age DC and Marvel—chock full of Bats, Detectives, F.F.s and horror stuff. We have also purchased a small run of early Actions and Detectives and a low grade All American #16.

Once again I have to say the comic market is rockin'. Record shows in Boston, Chicago and Oakland prove that this is not just a regional phenomenon. WonderCon sales included Archie Comics #1 GD $1,900; Batman #3 FN- $1,800; Human Torch #8 VF- $2,000; Incredible Hulk #1 FR/GD $400; Sensation #1 FR/GD $1,350.00; Smash Comics #17 VG $200; Superman #2 VG (staple reinforcement) $1,500, #6 FN+ $1,000, Annual #1 VF+ $650. X-Men #1 FN- $800.

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In the past 6-8 months, we've experienced a significant resurgence in the vintage comic market. We've been selling a little of every category, and there are a number of books that I wish I had ten copies of, since we have had customers begging us for them!

We do mail order and set up at shows, so our experience isn't with a retail outlet. The shows we've done have been getting stronger and stronger. We recently went to WonderCon in Oakland, California, and it was a solid, fun show. Ironically, the following week, we went to Pittsburgh and we did even better! Our mail order has been steady and growing.

The Golden Age is always the most unpre-

dictable category for us, because we just sell what we can find. Golden Age books are in short supply in general. We can't keep Timelys in stock, especially affordable ones. DC's are led by War and classic cover books, as well as the higher grades. I must say, though, that all grades are selling when priced right. Other publishers are less predictable, although any book with a good cover, artist, or character will sell quickly. Pre-Code horror, mystery, and science fiction are still selling briskly.

Any Silver Age in high grade... sells! Marvels lead the way, since they have the biggest pool of collectors. DCs are ten times harder to find, but while there are plenty of collectors the number pales next to the number of Marvel collectors. The DC Big 5 War books are picking up in popularity. Collectors are realizing that they are high quality books, and are hell to find in any quantity. Tower comics are always fun, mainly because of Wally Wood's involvement. Charlton, ACG, and Archie heroes go mainly to collectors looking to fill in runs.

'70's books are an area where the potential for growth is greatest. I believe that we've just barely scratched the tip of the iceberg. Both Marvel and DC expanded widely during this era, and while some of the marginal titles are dreck, there are a lot of fun books outside of the usual suspects.

Recent Sales Include: Amazing Adventures #11VF/NM $75; Amazing Mystery Funnies V2 #9 GD/VG $175; Batman #23 VG+ $350, #73 FN/VF $335, #150 VF $75; Brave & Bold #62 NM $90; Capt America #22 GD/GD+ $200; Challengers #5 VF- $295; Daredevil #1 VG $300; DC 100-Pager #4 NM- $110; Doom Patrol #121 NM $80; F.F. #48 NM $950, #5 VG- $375; Haunted Thrills #8 FN/VF $110; Marvel Spotlight #2 NM $110; Roly Poly #14 FN+ $350; Silver Surfer #2 NM+ $185.

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The pace of activity in the comic book market has definitely picked up lately. A recent ad brought the best response I've had in years. I sold over 150 books in two days all at or above current Price Guide. The Ad consisted of 1950s DC's and Atlas titles and a few miscellaneous publishers such as ACG. Most of the books were GD to VG condition.

THE MATT SCHIFFMAN REPORT

48 and 52-page DC Bronze in Demand!

As the market continues in its state of flux, collectors and dealers have more avenues to locate books than ever before. The Internet has allowed the single collector in Bly, Oregon to reach anyone and everyone. WonderCon revealed a strengthening market, with a nice follow-up at the Pittsburgh Con. Reporting dealers seemed to be more than pleased with their results and collectors were buying over quite a broad base.

Golden Age: Have you seen any low grade Timely lately? If you have, it sold for well over Guide. This, among many other, anomalies can be found to the delight of collectors and dealers. Nationwide, many in the hobby report that they are still having quite a lot of fun discovering these "hidden" pockets of collector interest... with a goodly amount of material still priced way below the $100 ceiling.

Golden Age Sales: America's Best #3 GD $148; Barney Baxter #4 FN $98; Fantastic Comics #4 FR $210; Human Torch #23 FR $128; Marvel Mystery #35 FR $165, #55 GD; Mickey Mouse Magazine #6 FN $142; Rangers #14 FN/VF $190, #21 VF $205; Sub-Mariner #9 appVF $750; Sun Girl #3 FN $310; Wings #2 GD $140, #3 GD $120

Atom Age: Most collectors are saying they don't feel that interest has even approached the potential of many of these books. Westerns sell well, pre-Code Horror and Good Girl remain as strong as ever, and any type of TV/movie tie-in has plenty of interest. Under intense demand/interest are the one-shot issues. Many are tough-to-find odd-balls that were not widely distributed.

Atom Age Sales: Haunt of Fear #14 GD $75, #26 FR $42; Gene Autry #4 GD $38; Red Ryder #56 FN $29; Confessions of Love #5 VG $ 42; Dell Giant Marge and Tubby at Summer Camp #6 GD $21; GI Joe #18 FN $44; Hop Along Cassidy #22 GD/VG $45.50; Jo-Jo #18 GD $72; My Love Story #7 FN $82; Monster #1 VG- $72; Ten Love Story V33#1 VF $48; Willie the Penguin #1 VF $75.

Silver Age: Although not quite as encouraging as the early '90's run-up, high grade Silver is still in growing demand. Generally, Marvel seems to be presently leading the way over DC. But low grade keys and DC war are the exceptions. TV tie-in books from any company are very popular. Even the TV cartoon books are showing more strength than they have in years.

Silver Age Sales: Brave and the Bold #75 NM $70; Fantastic Four #67 NM $88; GI Combat #87 GD $90; Many Ghosts of Dr. Graves #1 NM $65; Our Army at War #83 GD $140; Secret Origins #1 VF $298; Sgt. Fury #1 GD $100; Showcase #1 FR $195; Strange Tales #110 GD $110, #147 NM- $4; The Phantom #1 NM $180.

Bronze Age: Again, high grade leads the way, but slightly discounted lower grade books from 1969-1974 also do well. DC war books from this era have gained quite a following over the past three months, along with Master of Kung Fu, and Charlton Romance titles. Also Marvel Giant Size books are in huge demand.

Also in huge demand are the 48/52pg DCs from the early 1970s. After years of neglect in bargain bins, anything over VF generates real excitement on the con floor or on the Internet. These undervalued giants were DC's failed attempt at raising the cover price to 25¢ at a time when most other companies went to 20¢. It seems that literally everyone is looking for these, even long-time collectors who have revisited their collections after decades and discovered that many of their issues weren't in all that great a shape after all. Both new and seasoned collectors have created a climate of very high demand for these interesting an dhistoric Bronze giants. Their wonderful Golden Age reprint material, alone, makes them worth the price of admission.

Bronze Age Sales: Adventure #425 VF/NM $28; Daredevil #158 VF/NM $60, #81 FN $22; DC Special Series #3 NM $17; DC Super Spectacular DC-6 VF/NM $110; GI Combat #123 VF $46; Homer #1 FN $46; Iron Fist #1 NM $44; Marvel Spotlight #3 VF/NM $36; Our Army at War #225 NM $50; Secret Origins #1 NM $30; Star Wars #1 NM $60, #107 NM $55; Vampirella #1 VF $195; Wonder Woman #200 VF $44.

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In DCs I sold most of the entire runs of Strange Adventures, Tomahawk, GI Combat, House of Mystery, House of Secrets and Blackhawk. In the Marvel/Atlas titles sales included Strange Tales, Journey into Mystery, Tales to Astonish, Tales of Suspense, and any other short-lived horror Atlas/Marvel titles.

Miscellaneous Golden Age sales included Adventures into the Unknown, Forbidden Worlds, and I had numerous calls on all the horror titles. It seems that I am able to sell books in the $10-30 price range from before 1970 at an extremely fast pace.

Recent Sales: Action 39 GD $110, 131 FN $142, 225 FN $70; Adventure into Mystery 1 GD- $25, #2 GD -$14; Adv. of Alan Ladd #2 GD $70, #4 VG $90, #6 VG $90, #8 VG $90; All-Star #56 GD- $84; Am. Spider-Man #4 VF $885, #4 GD $125, #5 VF/NM $1275, #6 FN/VF $415, #7 VF/NM $720, #15 VF $380,#18 FN/VF $134; Annie Oakley #5 VG + $30; Batman #13 VG $440, #18 VG $350, #103 GD $29; Bobby Benson #1 FN $125; Casey Crime Photographer #1 FN $52; Charlie Chan #6 FN $120;

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ROBERT BEERBOHM COMIC ART

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I went with a friend to a local coin show recently. Hadn't been to one in many years. Back in the '60s the city auditorium would be packed to the rafters with dealers and collectors much like the comics shows were in the 1970s. This coin show of the 1990s was free in an effort to attract customers. Prices on once high powered "hot" coins seemed cheaper than when I collected coins in the 1960s. I could have gotten a bag full of 1850's Flying Eagle pennies in decent shape for $7 each. Amazing. Back then, it was nigh impossible for someone to get just one, let alone 50 of them.

My friend and I were wondering aloud whether this was a harbinger of things to come for the comics industry. Under the present market circumstances I personally think every kid under 15 still showing an interest in comic books should get in free to a comic book show. It ain't like it used to be anyway. The shows of the '70s were designed to create interest which would translate into create new customers for both older and newer comics creations. Tons of us (then) youngsters were turned onto the art form and remained dedicated comics people.

EBay is changing the way comics are being sold, no doubt about it. It has drastically affected advertising in CBG, much like its earlier TBG incarnation put the much missed RBCC out of business, but, in my opinion, will not impact convention sales. I have been enjoying healthy shows since Bob O. lowered many of the prices which has resulted in stimulating the marketplace.

There are now two entirely different comic book marketplaces still well worth catering to. I prefer smaller regional one or two day shows with tables costs from $45 to $100. Huge shows like San Diego or Chicago cost too much for booth space to want to give up $4,000 or so of "good stuff" to cover just the weekend space rental.

I noted with interest (in the March 1999 CBM) references to Death, Divorce, Debt, and Diversity as concepts which help drive the comics market. I would like to add a 5th "D": Deflation. Inflation has been almost nonexistent in the USA for a long time now. Hence, a comic book dealer can afford to sell things at a lower rate and still have a decent "net" which covers living expenses because the need to sell at a wider margin is lessened.

I contend that I have pushed back the beginnings of the first American comic book... to 1842! That should be news to a market report. A sample page from what might be the earliest known American comic book 'The Adventures of Obadiah Oldbuck' by Rudolphe Töpffer (May 1842) is now online http://www.reuben.org/evry/oldbuck-cleanup.jpg. You decide if it is truly a comic book! It is time to seriously rewrite the history books.

Readers should note that this year's Price Guide has finally "announced" that Robert Crumb's Zap Comics #1 is a "real" comic book coupled with a cover repro of the 25 cent "Plymell" first edition. This book in high grade is creeping up to a grand.

As Gary Arlington (who holds the world's record for having a comic book store at the same location since 1968), said recently: "It was something different. These (Zap Comix) books changed some people's lives throughout the country." It is long overdue to begin listing the many hundreds of important independent comix published from 1964-1978 which were then commonly known known as "underground" comix or "UGs." Crumb, Griffin, Shelton, Jaxon, Corben, Bode, and many others are widely collected in a hodgepodge manner and deserve better. Here's to a major expansion in the next Overstreet as we approach the third millennium.

In my catalogs in addition to title, condition and price, I tend to list year published who drew stories and covers to help the customer make better choices for what they wish to add to their collections. I find most of my customers actually collect what they buy from me hence, I sell a lot of comics in the affordable VG to FN range.

ALAN BAHR • HEROES

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The first big West Coast convention of the year (WonderCon) is now behind us, and, unfortunately, sales for us were lethargic in most categories. Collectors with want lists seemed to be in very short supply, and most back issues required a significant push in order to move. The word "eBay" could be heard quite frequently, being used as a club by both buyers and sellers. Overall, the energy and excitement of previous years seemed to have evaporated, leaving a fairly disinterested crowd (my take on things).

My Golden Age sales were very slow, and seemed to be more a result of apathy than price resistance. Very few books came down off the racks, regardless of how they were priced. We did see some activity on our "half price Silver Age" boxes, though at a much lower level than at previous shows.

The only back issues that seemed to enjoy brisk sales activity were the Bronze Age digests and treasuries, in very high grade. I really believe that this could be the year that these odd sized books, which can be VERY difficult to locate in near mint, finally get the respect they deserve! At this show alone, we sold 31 copies of the Superman vs. Muhammed Ali Treasury at $28 each, 28 copies of Captain America's Bicentennial Battles at $20 each, and 35 copies of Star Wars Treasury #1 at $10 each (sold out the second day). A few other dealers in the room also did quite well with DC Digests from the early 1980s. Watch books pick up some steam in the coming months.

Bronze Age Sales: Amazing Adventures #11 NM- $70; Batman #232 VF $70; Jimmy Olsen #134 VF- $40; Supergirl #1 NM $24 (3 copies); and Cat #1 NM $18 (4 copies).

Original art continued to show strong interest and signs of growth, with new collectors and converts seemingly entering the market every day. We enjoyed decent sales in both Bronze Age covers and interior pages, even though prices on pieces from this period are fast approaching their Silver Age counterparts. Pushed, in part, by the rise in prices for 1970's

art, collectors are already on the hunt for prime 1980's material, and pieces by artists like Frank Miller, John Byrne, and George Perez are already bringing record prices! Look for original art to gather momentum over the summer, and reach a genuine fever pitch by San Diego.

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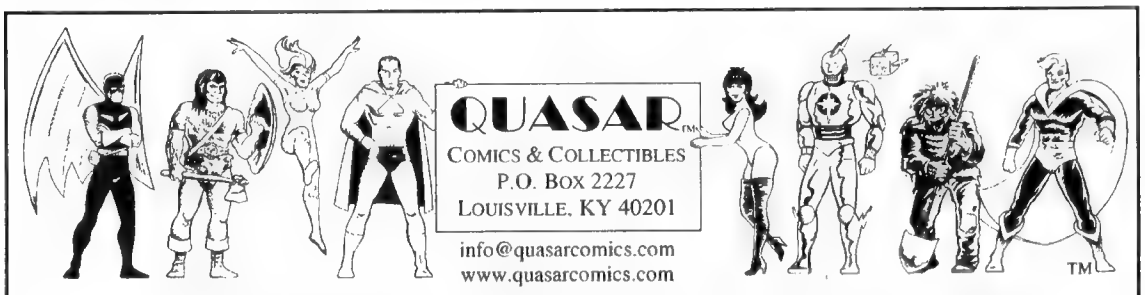
January and February were slow, but March and April picked up in leaps and bounds. Seems that warmer weather and anticipation of the big upcoming shows bring folks (and their wallets) out of their shells! While we try to price our stuff a bit below market, allowing the buyer a comfort zone, we still haven't figured out the formula as to why some cool (in our opinion) books get no calls while others get ten or more inquiries.

Most of our customers, like myself, are genuine collectors who enjoy the book, enjoy the genre, and enjoy the nostalgia of this once-dominant pre-television and pre-computer culture medium. Having been in comics since the mid-'70s, one thing is for sure the availability of desirable, quality books continues to diminish.

I often reminisce on a 1979 NYC Creation Con table that had just about every pre-Code horror book in VF or better, priced at then-low Guide (drool, drool)! Nowadays the pickin's are slim. It doesn't take a rocket scientist to realize that many good books have all but taken a one-way trip to private, permanent collections. Fortunately, CBM has guided many a collector to the cheap, hidden 'gems' that still aren't impossible to locate.

Recent Sales: Archie #63 VG/FN $17; Captain Flight #3 FN $80; Comics Novel #1 VG+ $65; Crime Does Not Pay #71 VF- $28; Famous Funnies #86 VF+ $85; Fight Against Crime #12 FN, #21 FN+ @$125; Flash #70 VG/FN $150; Funnyman #2 VG- $20; Hand of Fate #11 VG+ $30; Horrific #6 FN $100; #12 VG/FN $90; Jumbo #103 GD+ $22; Jungle #77 VG-, #78 VG @$45; Liberty #12 VG $40; Lucky #5 FN+ $40.

Marvel Mystery #51 GD++ $150; Mr. Mystery #14 VG- $115; Modern Love #4 VG+ $110; My Desire #4 VG- $175; My Life #5 VG+ $65; My Secret Romance #2 VG- $45; Planet #29 FN/VF $315; Powerhouse Pepper #4 FN- $150; Saint #4 VG $65; Showcase #10 GD/VG $225; Slick Chick #1 GD-, #2 GD @$15; Strange Fantasy #7 FN+ $110; #9 (original horror interior) FN-, minor color touch $165; Teenage Romances #23 VG $30. True Crime V1#2 GD/GD- $130; War Report #2 FN+ $40; Weird Terror #13 VG- $62; Wonder Woman #45 VG/FN $175; #189 FN/VF $15.



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The April auction closed a couple of days ago, and below are sales results from both mail order and the auction.

Golden Age Sales: Adv. Into The Unknown #1 VF- $1340 (1.6 X Guide); Batman #8 App FN- $570; Date With Judy #3 FN- $29; Famous Funnies #9 Pr/Fr $53; Henry Book 1 (1935) FN- $97; King Comics #17 VG $71; Planet Comics #7 GD- $142, #12 GD- $117; Saddle Justice #3 VF- $176.

Atom Age Sales: Action #167 VG- $54 (86% Guide); Crusader from Mars (Ziff Davis) #1 FN $145 (78% Guide), #2 FN+ $200 (1.17 X Guide); Weird Ter. #12 FR/GD+ (3 comics) $97; Rudolph the Red-Nosed Reindeer #1 FN- $54; Shock Suspenstories #7 VF $176; Tales from the Crypt #23 NM (Gaines) $1505 (3.35 X Guide).

Silver Age Sales: Atom #11 NM $122; Blackhawk #108 VF $304; Fantastic Four #5 AppGD $132, #59 NM- $123 (2.4 X Guide), Fantastic Four Annual #1 VF $342; G.I. Combat #75 VG $40, #76 VG $40 (1.9 X Guide) (Classic grey tone covers); J.I.M. #88 VF $210; Pussycat, Adventures of #1 (Marvel magazine) FN+ $335 (6.2 X Guide); Sea Devils #1 NM $1000 (2X Guide); Strange Adventures #205 VF $86; T.O.S. #46 NM- $265.

Bronze Age Sales: Am. Spider-Man #100 VF+ $80, #129 VF+ $106; Captain America #143 (25¢ giant) NM $41 (4.1 X Guide); Close Shaves of Pauline Peril #1 NM- $88 (4 X Guide); Conan #1 VF+ $235; Journey Into Mystery #1 NM $54 (3.8 X Guide); Strange Sports Stories #1 NM $27 (1.2 X Guide); Super DC Giant #S-15 VF $18; X-Men #94 VF $197 (86% Guide).

Art & Memorabilia Sales: 1st story splash page to Journey Into Mystery #55 (1959) by Steve Ditko $1,725; Amazing Spider-Man Web Shooter (1975) $27; Kappa-Alpha #5 (Fanzine) $115; Marvel Mad Money 42¢ note $53; Neal Adams' Witching Hour #9 cover preliminary sketch $220; Amazing Spider-Man Rockomic (1972 LP–John Romita art) $44.

British Comics Sales: Action Comics Annual #1 (1950s) containing 1940s & '50s re-bound US comics–224 pages GD- $225; Bunty #1 (1958 girls comic) FN+ $144; 2000AD #3 (2nd Judge Dredd app.) with free gift FN $44.

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Continued from page 9

Later on, while fighting The Tarantula & The Jackal (in ASM #147-149) we see the Brooklyn Bridge again—and this time Gerry correctly identifies it as such, pointing out that this is where Gwen died! If only it stopped there...

In 1992, Roy Thomas and Gerry Conway teamed up on Spider-Man/Dr. Strange: "The Way to Dusty Death." Once more Pete thinks back about where Gwen died. Only artist Michael Bair has clearly illustrated the George Washington Bridge. What's going on here? Is Spidey slipping, pre-zero hour-like, in and out of alternate timelines or something? You'd think after the "fix" Conway did the second time out, that they wouldn't compound the confusion 15 years later!

Henry R. Kujawa, New Jersey

Family secrets, no?

Gary, just picked up Mike Richardson and Steve Duin's new book, Between The Panels. He let out some "family secrets," no?

Jon Berk, Connecticut

He let out some "family secrets." Yes! Mike and Steve also used the worst picture of me they could find... I look like something from "The Bodysnatchers."

Gwen's death

Great Gwen—(er—Spider-Man—er—Stan-the-Man) issue (#67). I'd simply like to share with you the fact that Gwen's death really made an impression on me back in my early 1970s fanzine art days. I tried to do a drawing that captured the sense of loss and futility that Spider-Man must have felt. Unfortunately, most of the fanzines also disappeared around that time, and I even forgot where I submitted my original drawing.

Fast forward 24 years to 1997 when I discovered Gene Kehoe's "It's a Fanzine" (mentioned in Bill Schelly's interview a few issues ago). I re-inked a photocopy and he was kind enough to use it as a back cover. A free copy (and better copy of my drawing) is enclosed for your reading pleasure (I hope).

Sure, Gwen's death was probably one way to sell more issues, but let's face it, it stirs controversy to this day. Apparently, it's shock value "takes a licking, but keeps on ticking."

Finally, thanks for a flashback to "the final chapter."

Tony Kowalik, Illinois

RE: "I curse you"

Enjoyed reading through CBM #66 quite a bit and thought I'd offer some feedback. Re: Jeffrey Goodman's "I curse you" letter about your previous article affecting fanzine prices. As much as we all like and enjoy CBM, I don't feel that one article is going to have any dramatic effect on fanzine demand and prices. There are a lot of fanzines out there; as was mentioned elsewhere, nearly all of these, even given their small print runs, were kept by collectors. As those people are now in their '40s-'60s, they are slowly passing on parts of their collections. I've bought quite a few from older collectors like this (for Bud Plant Illustrated Books), and I honestly have more currently than I'd prefer.

There are a very finite number of people collecting old fanzines right now. My partner, Jim Vadeboncoeur, and I have been offering old fanzines for sale in our BPIB catalog for several years. Some sell quite well, others languish on our shelves. Popular ones usually have early work by top artists still popular today, such as Neal Adams, Bernie Wrightson, Barry Windsor-Smith, Jeff Jones, Michael Kaluta, and Jim Steranko. These include Graphic Story Magazine, Heritage, Hot Stuf', I'll be Damned, Reality, This is Legend, Witzend, Spa-Fon, and Squa Tront. But some, like Squa Tront or later Witzend issues, had print runs in the several thousands and are relatively easy to find. They might only sell for $10 or $20 even now. The publisher of Squa Tront, Jerry Weist, sold me an unopened box of Squa Tront #3, from 1969, which I offered through my new book business. I mail out 40,000 copies of each catalog and I could not sell out until I finally reduced the price to $25! (For mint, file copies from 30 years ago!)

Program Books, especially from San Diego and New York Comic Art Conventions, are also very popular for the same reason: lots of artwork, often done especially for that book. So are early issues of Graphic Gallery and Graphic Showcase, the original art auction catalogs. But many zines don't have specific, salable artists in them and we've have difficulty finding buyers for them at what seem like very reasonable prices. Titles include The Rocket's Blast/ComiCollector (plentiful after #50 or so), Star Studded (great fan strips, but...), Squa Tront #7, 8, 9, (big print runs, wide distribution), Sense of Wonder #12, Funnyworld #14 on, Fantastic Fanzine, Comic Crusader (more ama-strips), and even Steranko's Comicscene and Previews.

I compare comic fanzines collecting to vintage paperback and underground comics and their popularity. Note that both of these did see a

price guide or two issued, but there is no regular price guide now... because the market is so shallow. Great stuff, but not enough people pursuing them... and supply is plentiful. A few paperbacks and a few underground comics are indeed rare and highly desirable, but a vast, vast number are plentiful and can be found for $3-$10 or so, not the kind of prices that drive annual price guide updates!

I started my business career in comics by selling underground comics and fanzines through the mail and at conventions. Back around 1968-72 I was selling the first of the high quality fanzines: Spa Fon #5, Squa Tront #3-6, Witzend #3 up, Funnyworld #11 on, Gosh Wow #1, Reality, and Graphic Story Magazine. I remember how exciting it was to get a new issue in; they were very few and very far between. A great many zines fell into the "crudzine" designation. Ironically, this was often the kind of material that today we see published as comics with print runs of several thousand. Now, 30 years later, I'm buying these issues again, sometimes from the same folks I sold them to! It's scary!

So Jeffrey, $10, $15, maybe $25 will score you one heck of a lot of good, solid zines from the 1960s and 1970s. Superb copies of top-notch issues rarely sell for more than $25-$40, a far cry from what comics from the same years sell for.

Re: Ken Pardey's request for more information on pulps and dime novels. I buy and sell these quite regularly. A few to be on the lookout for: Dime Novels, published in 1929, is the only book I'm aware of that is totally devoted to the subject. It's scarce, but we've sold a few in the $50-$60 range, always lacking the jacket. The Fiction Factory, a history of Street & Smith, was published in 1955 and is more common, with nice copies in jacket running $50-$60.

Concerning pulps, Ken didn't mention Bob Lessor's excellent Pulp Art, still available and a great look at original pulp illustration. Out of print books include: The Art of Horror Stories and The Art of Mystery and Detective, 1986 collections with lots of pulp art Cheap Thrills, 1972; Duende History of the Shadow, 1984; The Fantastic Pulps, 1976; Forty Years-Forty Millions, a 1935 history of the Munsey magazine empire that's fairly scarce; The Incredible Radio Exploits of Doc Savage, 1982; Official Guide to the Fantastics, 1976; The Pulps, a seminal collection of stories and cover art, 1970; Pulpwood Editor, 1937, a very scarce title that took me years to find; The Shadow Scrapbook, 1979 (my other business, Bud Plant Comic Art, just scored a cache of these and have it in stock); The Shudder Pulps, 1978, with a great Michael Kaluta cover; Weird Tales, a 1979 collection of most of the covers, published in England; The Weird Tales Story, 1977; Ron Goulart has also penned at least a couple of books on the subject, Dime Detectives and another title I don't recall right now.

Wonderful article on Andre LeBlanc. Also, the George Wilson memorial on the next page has a sexy lady next to it. I assume this is by George, but again it could be part of the LeBlanc article. Please caption these illustrations. "Women of the Spirit" and Kelly Freas articles were also informative and fun to look at. Good work!

Before I go, here's a few additional books and additional information on pulp related books: The Fantastic Pulps, 1975—short intro history, 10 page artist section, and 21 stories reprinted; The Pulp Jungle by Frank Gruber, who was a veteran pulp writer, includes history of Black Mask. 1967; The Dime Detectives by Ron Goulart, 1988, a history of the detective pulps; Under the Moons of Mars by Sam Moskowitz, 1970, "A History and Anthology of 'The Scientific Romance' in the Munsey Magazines, 1912-20" which, of course, includes Edgar Rice Burroughs who popularized

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the genre. There are also several histories of science fiction that include major sections on SF pulps, such as: Alternate Worlds, 1975; Great Balls of Fire by Harry Harrison (the EC artist and SF author), 1977; One Hundred Years of Science Fiction, 1975 and 1988; A Pictorial History of Science Fiction, 1976 and 1986, The Illustrated Book of Science Fiction, 1978.

Bud Plant, California

A curmudgeonly line

Long time, no rant! Bud Plant copied me on the letter he wrote you and I felt moved to write as well. I read every issue as it comes out and, while I really enjoy a great deal of what you're doing, there are some little things (and some not so little) that make me want to drop you a curmudgeonly line. Usually I restrain myself, to the unsuspected relief of your readership. I guess this time I've given in to the urge. My apologies in advance.

In Catherine Garnier's "Women of the Spirit" article, I think she does herself, Patty Hearst and history a disservice by comparing Wild Rice, who "turns to crime out of boredom" with Ms. Hearst, who, you'll remember, was kidnapped and held prisoner for months before 'appearing' in a robbery. And, on page 55, Ms. Garnier stretches things quite a bit to consider the mention of The Capistrano Jewels constitutes some double entendre. The space might have been better used to tell us where and when that particular strip appeared.It's way past time for Kelly Freas to get some recognition and exposure in fandom. Thanks for correcting that oversight.

And Cracked, amongst several other Mad-imitators, is another unexplored gold mine of good art. Like letter-writer Mr. Goodman, "I curse you" for pointing it out to your readers!

Re: Craig Rader's "Speak Out" opinion. Is his contention that every comic must increase in value over time, or only the ones he likes? Throughout his piece, he writes as if Overstreet has arbitrarily picked a price out of thin air and deliberately lowered some important prices. Hasn't he been paying attention? The market for comics is shrinking and that means that there aren't nearly as many new collectors coming on board. That means demand is falling, which usually leads to prices falling. I don't think Overstreet ever made a pact with the dealers that prices would always go up. I suggest that Mr. Rader follow the lead of the stock brokers and buy now that prices are low. After all, he's convinced of the worth of these books. Is he equally convinced of the market for them?

How much trouble would it have been to open up the three comics at the bottom of page 48 and show us the LeBlanc art? And another thing, I think a lot of your readers would appreciate issue numbers and dates on the books used to illustrate such articles. LeBlanc is a wonderfully talented artist. I've loved 'The Pride and the Passion' for decades and was thrilled when I discovered that it was his work. Regarding his 'Bible,' it should be mentioned that in some instances he had the assistance of the great George Evans—who even sneaked his name into a few panels. (I have one of these in stock if anyone's looking.)

And to also reply to letter-writer Jeffrey A. Goodman: Au Contraire! Instead of prompting me to raise my prices, the articles have brought you into the open. I'd be happy to sell you as many early fanzines as you can carry. They're sitting on my shelves gathering dust. You'll be surprised at how inexpensive they are and I'll happily give you a good discount on a bulk purchase. But I have to admit defeat on Graphic Story Magazine #12. I have every issue from #8-#16 except #12. Sorry.

I also wanted to cast my vote for fewer fillers like "Lewd and Crude." First, it's erroneous. Baker and Kamen never worked for Victor Fox. They worked for the Iger Shop which provided Fox with content for those books. Also, Bettie Page wasn't discovered until 1948 and not published in magazines until 1951. She wasn't influencing the comic artists in 1949. Coincidences do happen. Second, simply because Fox was a sleazeball, I don't think Mr. Gentner need resort to phrases like "God's bottles" when referring to breasts. I'm a pretty liberal guy, hell, I'm a very liberal guy, but I found that unnecessary and offensive. There must be something more positive to write about.

Which brings me to Michelle Nolan and Pat

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S. Calhoun. Their work is always the first thing I read in each issue and always brings a little joy into my life. Don't let either of them get away!

Keep improving. Difficult as it is, you generally manage to do that. I'd like to suggest that you visit the "Illustrator" page on my website (www.bpib.com/illustrat.htm) as there is a growing body of information there on some of the best artists and illustrators in the world—from Howard Pyle to Bernie Krigstein. Tell me what you think. I, too, appreciate feedback.

Jim Vadeboncoeur, Jr., via E-mail

Unusual Superman

Hi there CBM, thanks for the nifty work on the Wayne Boring article in CBM #63.

Re: Steve Cooper's synchronic collection article… the month and year of my first superhero comic, Superman #115 (as best I can remember), was August 1957. I was 7 years old, and I remember buying the book at the suggestion of the newsstand clerk as a substitute for a comic that wasn't out that day—Mighty Mouse. So my parents let me have the Superman. I read it again and again and again and I was hooked. Before long, I was buying Action, and the Superboy titles, and World's Finest, and later the Batman titles.

I haven't done any great amount of research with my Gerber books, but a quick glance shows that August, 1957 also produced Action Comics #231 (I already own it—YES!) which was Wayne Boring's and Stan Kaye's last cover prior to the long string of Swan covers. The lead story was "Sir Jimmy Olsen, Knight of Metropolis." The current Detective Comics was #246, a Sheldon Moldoff cover featuring a great Batman whodunnit "Murder at Mystery Castle." What a great month it must have been.

Superman #115 featured three excellent stories, including one of the most unusual Superman tales ever published. As far as I know, none of the stories in this book has ever been reprinted. Some day, I may attempt a short article about this seminal issue.

I've also just begun to read through my copy of the new World's Finest Archives. WF has always been a favorite title, though some of the pencil and ink combinations have left me puzzled. If the new information revealed in this book is accurate, it provides a lot of answers as to who was inking Swan and Sprang in those halcyon days.

Thanks for an enjoyable issue—and thanks to Steve Cooper for a marvelous idea.

Lynn Woolley, via E-mail

What Gives?

Was thinking about what would make a good article for CBM when I thought of Rick Jones, the Marvel superhero groupie. So I looked in the Overstreet to verify his first appearance (Incredible Hulk #1?) and was surprised that there was no mention of him as far as I could tell. Here's a character who was responsible for BB becoming the Hulk, was there when the Avengers were formed, became Captain America's sidekick, frequently switched atoms with Captain Marvel and saved everyone's ass in the classic Kree/Skrull war and is currently a major character in the Avengers Forever miniseries (recommended). What gives? Listed in the back of the Guide are first appearances, you have guys Joe Robertson which is iffy and Bennett Brant, a guy who was introduced and killed in one issue of Spider-Man, now there's a key issue!

It's high time rock star Rickie got his due.

Wayne Hendry, via E-mail

CBM #100?

Almost let my subscription lapse and that would have been a true calamity. Love your mag; anticipate its arrival each and every month and look forward to the same exuberance for issue #100!

Bob Raggi, West Virginia

Thanks Bob, we'll be mailing out your copy of CBM #100 in late 2001!

Impressed

Over the last few years, I have had the good fortune to find copies of your magazine at comic conventions and stores. I am not sure why I have waited so long to subscribe, but I am enclosing a check to cover the cost of a year's subscription, commencing with issue #68, and a copy of your Best of Comic Book Marketplace (any cover will do, all three are great).

I have been reading and collecting comics for about 40 years now and enjoy learning about the history of the medium and about those who have made significant contributions to it. I would like to learn more about publishing in your magazine.

I am a professor of art history at Eastern Michigan University and have published on contemporary art in Arts and New Art Examiner. I have taught courses in popular culture and have lectured on comics. Next April I will be curating an exhibition on comic art at Easter.

I have had some amazing experiences in the comic world, too. I was part of a New York-based group in the later '60s called TISOS. Active at some of the early New York conventions, the group included Len Wein, Marv Wolfman and Irene Vartanoff, among others. We met regularly to discuss comics and visited and hosted cartoonists like Milt Caniff, Jack Kirby, Bill Everett and Neal Adams. In addition, my neighbor was Harry Lucey, a Golden Age great at MLJ and lead artist on Archie from the

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later 1950s through the later 1960s. My friendship with Harry, in particular, opened doors for me. Through him I got to meet many of the other Archie artists and Charlie Biro.

Though I have purchased my share of superhero comics over the years, I am impressed by your willingness to publish on other genres of art, including the Archie humor line. I would love to write a piece about or contribute an interview with Joe Edwards who, to the best of my knowledge, is the only first-generation Archie artist still alive. He was there at the beginning and worked for the company for decades (he still writes for Archie), also creating Little Jinx. I know him well and recorded a lengthy interview in December 1997 with Joe and his wife Ida, a former Archie scripter and letters-page editor. Joe is a marvelous storyteller and is very articulate about the field. I have been in touch with him recently and hope to expand on the interview this summer. He knows your publication as I have sent copies of articles for him to peruse. I have photographed Joe in his studio and know that he has art available to publish.

Although my first choice would be to write something for you about Joe, I would also like to write about Harry Lucey. Growing up a block away from his home and studio, I visited him regularly, watching him draw and listening to his reminiscences in the field and critiques on comics. When he retired to Arizona for reasons of health, he gave me his Archie collection, which included notated comics, some scripts he saved and Xeroxes of favorite penciled pages. I also have an unpublished interview with Harry from 1968, which was conducted along with Tom Fagan and J. Randolph Cox. If you want to use that interview, I will have to secure permission from Tom and Randy. Harry, unfortunately, died about 15 years ago.

Please let me know what you think about these projects and send information on publishing in Comic Book Marketplace. I do not know what lead time you require, but you should know that I will not be able to work on the projects until the summer. My winter semester at Eastern is currently winding down. I have extensive grading to do through the end of April and will be teaching in London in May.

Regardless of whether you choose to publish my work, I extend my congratulations to you on your excellent, informative publication.

Richard Rubenfeld, Michigan

Your comic book credentials are impeccable… welcome to the CBM family of contributors. I await your first submission!

Nolan's Notebook

Among the many consistent highlights of CBM is Michelle Nolan's captivating column, "Nolan's Notebook." Here is a woman after my own heart, with her well-researched and witty observations on oft-forgotten corners of comic book history. However, I did catch a rare error in the otherwise fantastic "Jungle Gem!" article. Ms. Nolan states on page 12 of CBM #68 that Don McGuire directed the 1954 classic film Bad Day at Black Rock, when in fact it was the great John Sturges (The Great Escape, The Magnificent Seven) who was responsible. There were three writers credited—Based on a story by Howard Breslin, Screenplay by Millard Kaufman, and Adaptation by Don McGuire. A minor quibble to be sure, but one worth noting—credit where it is due. CBM is one of the few publications that I always look forward to devouring.

David D. Duncan, via E-mail

Letter from Germany

Congratulations for Chris Knowles' April Fool article on Les Fields. It reminded me of an April Fool article I wrote some years ago for a Berlin newspaper: I told the readers on April 1st German mail would offer stamps with a discount of ten percent—the people assaulted the post offices (and afterwards rang up the paper in embarrassment)!CBM is a great magazine—keep up your nice work! Kindest regards.

Christian Blees, Berlin, Germany

Keep 'em flying!

WOWIE ZOWIE!!! What a great issue of CBM (#68)! Gorillas and Blackhawks.... in the words of George Gershwin: Who could ask for anything more??? I especially loved the interview with Chuck Cuidera, who is an absolutely, wonderfully outrageous character! Being a huge enthusiast of the Hawks myself, I am delighted to read some new information about the early formative years of those characters. Major kudos to Will Murray for his interview. I am intrigued by his reference to graffiti in the background of some stories reading "Chuck Cuidera created the Blackhawks!" and would love to get his input on just which issues featured this.

So far I haven't found that little dollop of self-promotion on Mr. Cuidera's part. I would also love to read more about those early Military issues that I have not yet been able to get my hands on, and perhaps see more art like that terrific set of panels you reproduced from Military #2. And finally, now that there is finally a DC Archives volume of Plastic Man, let me voice my hopes that a Blackhawk Archive will not be too far behind... if it helps the cause, I personally will buy at least two! Best wishes and keep 'em flying,

Tony Gleeson, California

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On their toes

Have just finished reading CBM #68 and especially enjoyed the colour gallery on DC's simians.

As someone who is 14 issues from completing a run of Strange Adventures, I was delighted to find that you included the covers to four of my missing books. Obviously, I am biased in this respect, but I feel you should be applauded in particular for including covers that cannot be found in any of the Gerber Photo-Journals.

One last comment, and I don't suppose I am the only one to point this out, you missed the cover to Strange Adventures #55. I sometimes wonder if you do this just to keep your readers on their toes!

John Smith, Essex, England

Good eye, John… I pulled the issue but it didn't make the final selection for the color gallery and I neglected to mention it under "not pictured" as well. I officially award you the first annual CBM-on-your-toes award!

Golden picture classics

Just want to say your little magazine is great. I really enjoy reading every issue. With that out of the way, I have some material that may be of interest to you. I have four issues of Golden Picture Classics from about 1957 or so I have issues CI 407: Around The World in 80 Days, CI 408 Sherlock Holmes, CI 409 The Three Musketeers, and CI 412: The Count of Monte Cristo. They are all soft bound and in decent shape.

The reason I mention these books is they are listed in Overstreet and are listed as being scarce or rare. I was wondering if you might like to photograph the covers for CBM. I can send them to you and maybe you could show them on a single page, a quarter page per issue. I know you show rare stuff and I just thought you might like to show these books. They have been in my collection since childhood and I have never been to a convention so I really don't know if they are scarce or what. Thank you for your time.

Randall Fretwell, via E-mail

Two more 30¢ Variants

Since several of your readers and contributors seem to be interested in 30¢ variants of mid-'70's Marvel comics normally priced at 25¢, I thought I would pass along confirmation of the existence of two more 30¢ variants: Master Of Kung-Fu #s 40 and 43. They follow the same patterns as other documented variants. #40 has the "black box" around a white price and #43 has a black price inside a white circle. Both books say "25 cents per copy" in the indicia. They were found at a flea market in the Los Angeles area, but I don't know where they originally came from. Hope this helps the interested parties with their cataloguing efforts.

Chris Gage, via E-mail

Where credit is due

Although I earlier indicated to you how pleased I was with your handling of Jeff Gelb's interview with me in CBM, there is one correction to Mark Burbey's accompanying fanzine article (CBM #64)that I must make, just to set the record straight (and despite the time that has elapsed since that issue).

Mark credits me as the person who discovered the existence of the early comics fanzine "Phantasy World" published by David Kyle in 1936 and 1937. This is incorrect. Complete credit should have been given to Bob Beerbohm for ferreting out this fact. Bob is without peer in the field of comics industry research, always going to the most reliable (and usually multiple) sources available. The material (both text and material) about Phantasy World in "The Golden Age of Comic Fandom" is just one of a number of items that appear in the book, courtesy of Bob. Like a lot of other people in comicdom, I am eagerly awaiting the publication of his projected tome "Comic Book Store Wars."

It ought to be a real eye-opener!

Bill Schelly, Washington

A monster that needs to be slain

Just finished all six back issues that your subscription manager, Amanda, sent me… and they were great! I'd like to thank you all for helping me with my subscription problem, it just shows the true quality of your magazine.

And now onto bigger things, the Bronze Age issue, I started up my search for 100-pagers again, and to my surprise they have skyrocketed in price, and being over here in Hawaii does not help my situation. Ha!ha! I started looking for these in the discount bin about three years ago now, and they were very affordable.

Here's the funny part—I can't afford Golden Age comics so I always depended on these great books to get me my fix, with all the great reprints it was a treasure trove, and most of them ran in order so I could follow Rip Hunter and Robotman and all the other outstanding oddballs without spending my life savings.

But that has changed, it is funny to be on the cutting edge of collecting when you thought you were collecting the things no one wanted. Ha!ha!

And now I am paying the price, because even low grade is way too much money now. I still think the market is a monster that needs to be slain, and the fact that reprints are worth so much is a shame, it's just market driven, everyone wants high grade for investment when comics are about nostalgia and enjoyment and discovery not money. Aloha and Mahalo.

Ronn E. Sutton, Hawaii

Gerber White-Space Stickers

Really loved the Gerber white space stickers in CBM Special Edition #2! I carefully cut each one out and the fit beautifully. I don't know how you did it, but after I placed the stickers they almost disappeared on the page and I could hardly tell which was the sticker and which wasn't. I have to say that these are long overdue.

I haven't had this much fun since I used to collect stamps and loved that feeling of finally filling up the whole page. It was a great sense of satisfaction then, and I'm experiencing that same feeling all over again (except now I'm 30 years older.

CBM continues to be my favorite magazine and now with the Gerber stickers you've really got me hooked. At first I thought there would be a problem, because I would have to cut a page out of my collectors copy. But you solved that by not numbering the page! Smart move CBM staff!

Jason Hendricks, Texas

My thanks to everyone who wrote in this time, your comments and suggestions really matter to us. If you'd care to write, send communications to:

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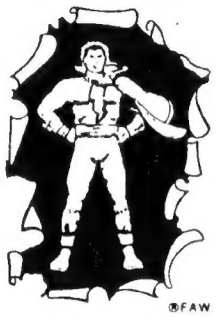

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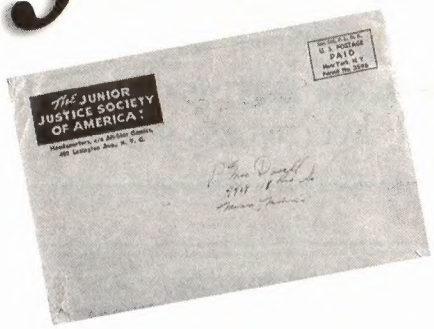

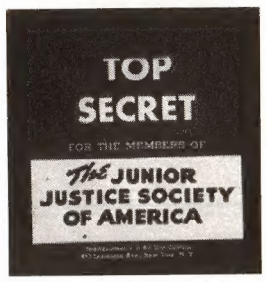

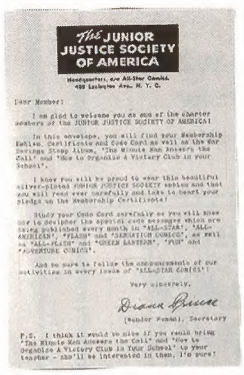

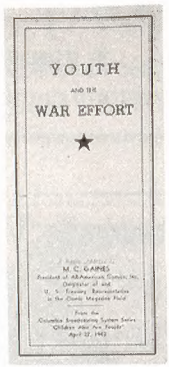

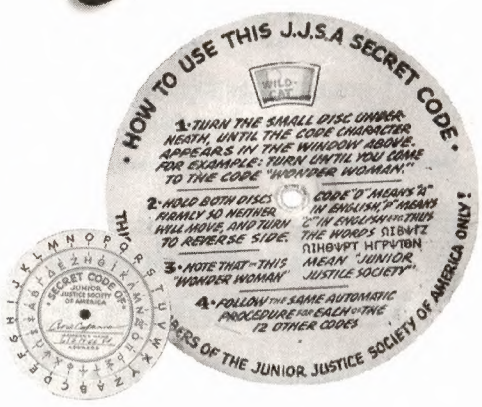
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BY J.C. VAUGHN

It was early on in World War II, just a year after Pearl Harbor. The Allies had won a decisive victory at Midway in the Pacific, but the outcome of the war with Japan and Germany was still very much in question.

The Justice Society, which had first appeared in *All-Star Comics* #3 during the fall of 1940, had rallied to the war effort with patriotically-themed covers and stories, but in *All-Star Comics* #14 (December 1942) they stepped their efforts up a notch with the creation of the Junior Justice Society of America. It was good citizenship, public spirit, and great marketing... all rolled into one!

There had been DC clubs before... The New Fun Comics club (*New Fun/More Fun Comics*), The Junior Federal Men (*Adventure Comics*), and the Supermen Of America Club (beginning in *Action Comics* #14 and *Superman* #1). But many comic memorabilia collectors argue that the JJSA is the most collectible club of all (because it represented so many characters).

The exact number of JJSA members may forever be lost to history, but it's entirely reasonable to estimate it over 100,000, and probably substantially more. (Membership numbers for Supermen of America, for instance, have been documented higher than 500,000, while Fawcett's Captain Marvel Fan Club claimed more than 1,000,000 members.) It was everything a marketing man could hope for... a list of enthusiastic kids ready to do well by their country and to show loyalty their favorite characters (and the company that published them).

For their 15¢ fee, members received a welcome letter from Wonder Woman, a silver-plated membership badge (replaced almost immediately by a cloth patch), a cardboard decoder, a four-page War Bond comic (*The Minute Man Answers The Call*), and a four-color membership certificate (which encouraged the recipient to keep the country unified despite differences in cultural or ethnic backgrounds).

The Junior JSA membership kits went through many changes during the war years, beginning with changing the metal badge to a cloth patch. The original badge was gold in front, solid brass in back, featured a tie tack-style pin. Unlike later versions of the badge, it was not die-cut but cast. These original versions of the badge were only issued in-house and are extremely rare.

For mass public consumption, DC/All American used a silver-plated badge known to collectors by its use of larger letters when compared to the smaller type used on the later edition. The silver badge was, in turn, replaced by a cloth patch because of the wartime metal shortage. The second and final version of the silver-plated badge was created in 1948 and it can be distinguished (as noted above) by its smaller letters.

The original welcome letter was aimed at both boys and girls, but it was replaced quickly by one aimed just at boys.

The language on the certificates evolved when the wartime language was removed from its wording. The heroes pictured on the certificate also changed with the various editions (for instance, for the 1945 edition, Wildcat was added to the certificate). The 1948 edition of the certificate is also different.

The Junior Justice Society of America was active until 1945 when it was disbanded. It was revived in 1948 and ran through part of 1950. In addition to the certificate, the letter and the decoder both changed and the silver-plated badge returned for this final hurrah.

The 1945 kit is considered the most difficult to find. It was only produced for a few months that year and the club faded, temporarily, into history. It is so prized that no high grade complete kit is known to be in the hands of a single collector. If one were to be offered at auction, estimates of sale price for a complete 1945 kit presently go high as a whopping $4,000!

The difficulty in finding a complete kit is not limited to the 1945 edition. Complete Junior Justice Society of America membership kits are difficult to find. Individual items are valued at hundreds of dollars. Even most of the original membership kit mailing envelopes bring $100 or more in Near Mint.

Hake's Price Guide To Character Toys (2nd edition) lists the spectacular, rare 1942 in-house prototype solid brass badge as the top JJSA item (it *Guides* for $2,500 in NM). The scarcity of the silver-plated badge, of course, was dri-

ven by the wartime metal shortage. There are 18 separate JJSA items listed in *Hake's* second edition, and several of them are featured in the color section of the first edition. As character collectibles in specific and paper collectibles in general continue to gain in value, these are items that serious hobbyist are acquiring with greater and greater enthusiasm. As it was in the early 1970s, so it is today... *All-Star Comics* and Justice Society-related memorabilia continue to be among the most sought-after DC collectibles in all of fandom!

NOW YOU TOO CAN HAVE A JUNIOR JUSTICE SOCIETY EMBLEM!
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◀ **The Junior JSA Club was the source of at least 18 collectible items during its existence. Among these hard-to-find pieces of memorabilia are** (LEFT TO RIGHT, FACING PAGE) **the 1942-45 Mailer, the 1948 "Top Secret" Decoder, the 1942 "Yellow" Letter (signed by Wonder Woman's alter ego Diana Prince) and the "Youth and the War Effort" pamphlet, and the 1945 Secret Decoder** (FRONT AND BACK).

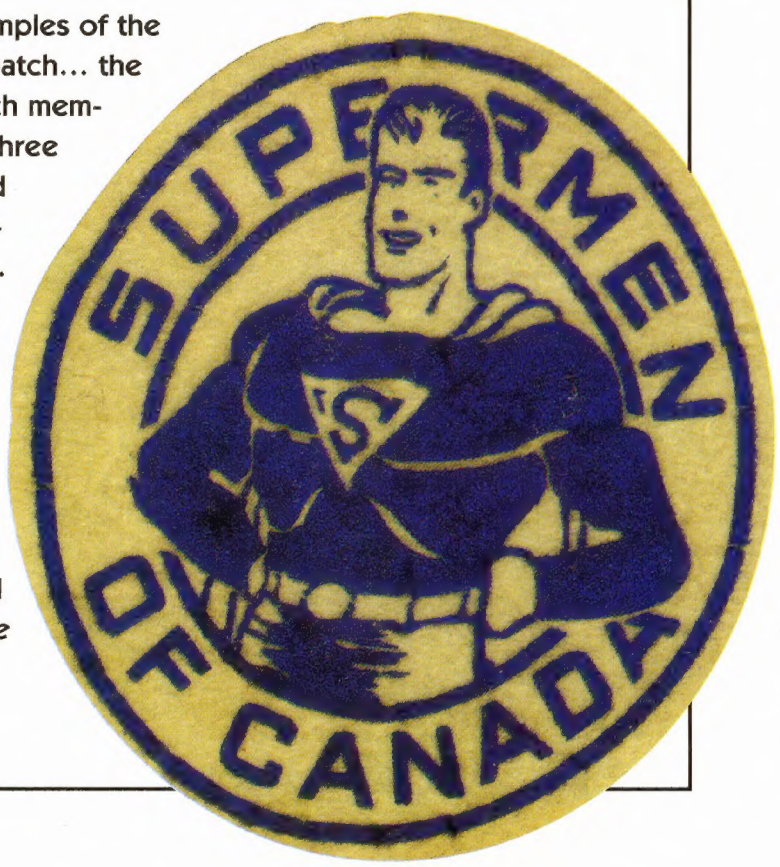
◀ **The JJSA gold badge was offered in-house only. Two versions of the silver badge appeared, the "Large Letter" version in 1942 (for two months only), and the 1948-1950 version.**

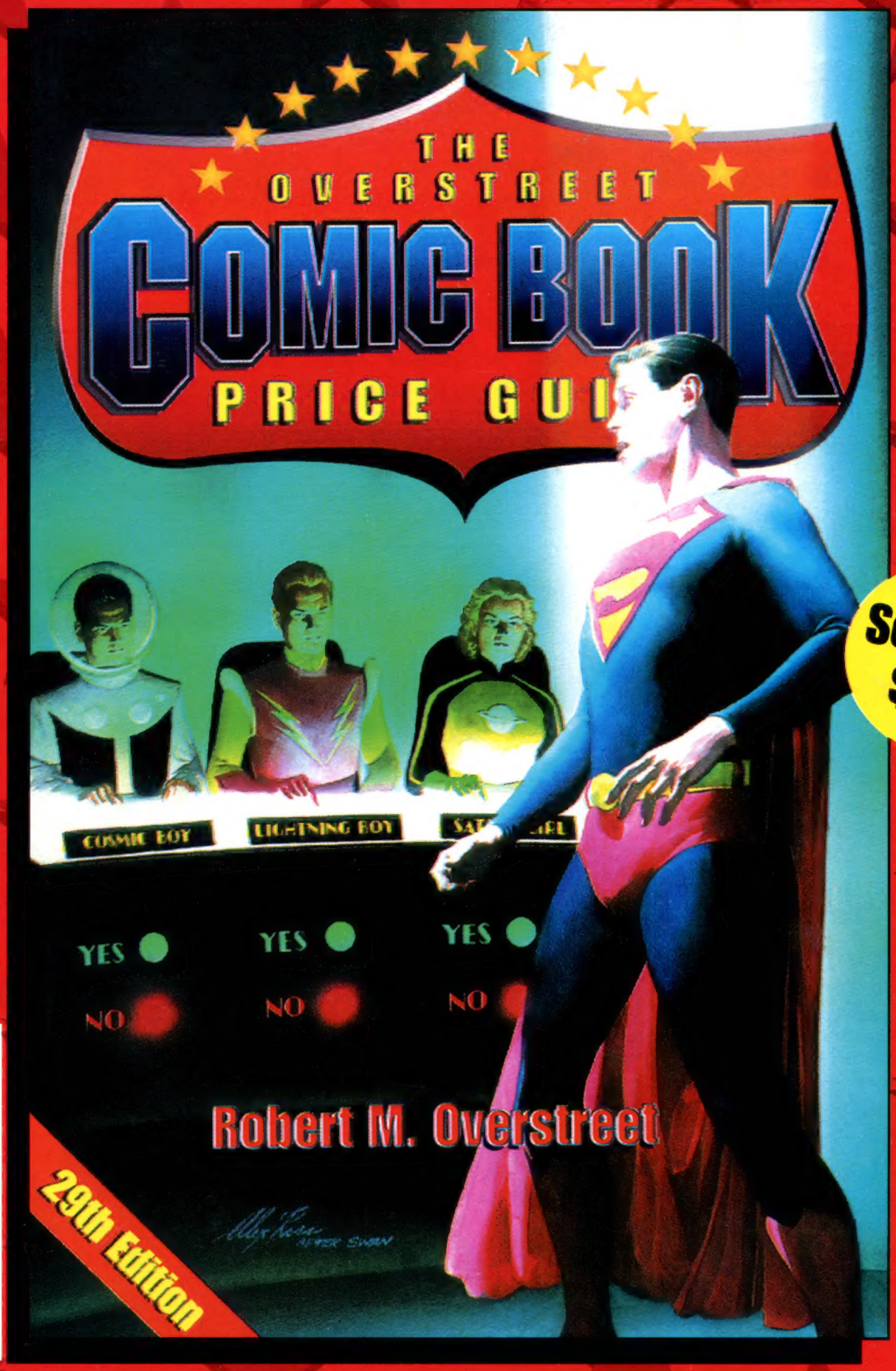
▶ **A 4-page comic *The Minute Man Answers The Call* accompanied the 1942 JJSA kits and was produced by EC!**

▲ **More Junior JSA treasures... a Wonder Woman ad for the club** (TOP RIGHT), **the 1948 Club Kit Certificate with its notable inclusion of the Black Canary and the Atom** (TOP LEFT), **a second Wonder Woman ad for the club, this one highlighting the cloth patch** (ABOVE RIGHT), **and the original art for the 1948 recruiting ad for the club's re-launch.**

BEFORE THE JJSA... Two examples of the Supermen Of America club patch... the "Action Comics" version which members received for recruiting three or more friends to join... and the "leader" patch, the background of which is uncertain.

STILL A MYSTERY! The Supermen Of Canada (club?) patch is one of the rarest and least understood pieces of early Superman memorabilia! If you can enlighten *CBM* as to its origin and background, we'll send you a copy of the *Hake's Price Guide To Character Toys*!





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